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TRIO OF POPULAR OPERAS RESTORED TO RAVINIA BILLS

North Shore Organization Continues Brilliant Successes as Half-Way Point of Season Is Reached—Fifth Week Brings Initial Hearing This Summer to Massenet's Opera, with Lucrezia Bori Giving Second "Manon" Portrait, Opposite Mario Chamlee—Spanish Soprano Is Fêted Also for Work in Title Role of Season's First "Traviata" — Elisabeth Rethberg Sings "Tosca" in Restoration of Opera

CHICAGO, July 31.—The success of Ravinia Opera, whose fifteenth season passed its halfway mark last night, seems never to have been so great as it is this summer. With Louis Eckstein's admirable selection of principal artists, and with previous standards of uniform excellence in ensemble, production and development of the repertoire constantly upheld through the first five weeks of the season, the artistic achievements of the summer have been sustained on a remarkably brilliant level.

Features of the latest week were first performances this season of "Manon," "La Traviata" and "Tosca," three of the most popular works in the list.

It would not be precise to say that the season has been more notable than have recent summers, for Mr. Eckstein long ago brought his company to a point of first-rate excellence. Yet the introduction of novelty, both as regards singers and repertoire, is one of the fundamental virtues of Mr. Eckstein's venture, and it has had most agreeable results this year. In addition, the weather has been ideal, and unusually large audiences

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OPEN SUMMER SERIES IN SAN FRANCISCO

Gabrilowitsch Makes Bow as Conductor in Coast City

SAN FRANCISCO, July 31.—More than 6000 persons attested to the fact that summer is made happier by music, when they flocked to the Civic Auditorium to hear the opening program in the long-delayed summer symphony season on July 27. Ossip Gabrilowitsch conducted the following program, introducing himself to this city in the rôle of conductor:

"Oberon" Overture.....Weber
Symphony No. 5.....Tchaikovsky
Introduction to "Khovanchina".....Moussorgsky
"Les Préludes".....Liszt

Mr. Gabrilowitsch received a splendid ovation—a just tribute to his genius as a director. Throughout the evening he uttered phrases with great clarity and

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LEOPOLD STOKOWSKI

Conductor of the Philadelphia Orchestra, Who Will Lead That Organization in a Series of Eighteen Concerts in European Music Centers Next Summer. (See Page 23)

Russian Novelties in Sesqui Program

PHILADELPHIA, July 31.—The Philadelphia Orchestra, Alexander Smallens, guest conductor, Mischa Levitzki, soloist, was heard in a concert in the Auditorium of the Sesqui-centennial exposition on Wednesday evening, July 28. The program was as follows:

"The Three Palms".....Spendiaroff
Concerto in G Minor for Piano and Orchestra.....Saint-Saëns
Persian Dances from "Khovanchina".....Moussorgsky
Symphonic Poem, "Thamar".....Balakireff

Mr. Smallens again displayed initiative and originality in program-making. Save for the concerto, which itself is not frequently heard, all the other offerings were new here, while Spendiaroff in particular is not a name with which the Philadelphia public has yet acquired much familiarity. His composition, of distinctly pictorial and anecdotal content, presented the musical tale of the adventures of a desert caravan, the men of which cut down the trio of lone palm trees as firewood. There is some atmospheric and skillful writing in this work,

but its musical inspiration, on a first hearing, did not appear to be profound and there was considerable padding in an unduly protracted conclusion.

Of decidedly more stimulating quality was the Persian dance group, an excerpt from "Khovanchina," which strongly suggested, as have all previous excerpts from this opera ever disclosed here, the charm and appeal of a work the complete presentation of which ought not to be long delayed. The Balakireff proved delightfully fanciful and rich in Oriental coloring. The style, as is natural, lacks something of the peculiarly prescient modernity found in Moussorgsky. The three numbers were admirably and sympathetically read by the conductor.

Mr. Levitzki, one of the most brilliant of contemporary pianists, was in excellent form and gave a scintillating reading of the Saint-Saëns work, which is melodious and dashing, but probes few depths of musical thought. He was cordially received, as was the entire unconventional program.

The Philadelphia Orchestra, Mr.

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SOKOLOFF FIRES NEW ENTHUSIASMS AT N. Y. STADIUM

Cleveland Succeeds van Hoogstraten in First of Numerous Changes of Leadership — Departing Conductor, Who Will Resume Batôn Soon, Is Accorded Demonstrative "Farewell" — First Open Air Performance of Stravinsky's "Sacre du Printemps" Results in Apparent Success for Controversial Work—Scriabin's "Poème de l'Extase" and Rachmaninoff Symphony Presented

WITH the first of the five changes of conductor which will test the adaptability of the much-guested New York Philharmonic even more than its polybatonic winter season, audiences at the Lewisohn Stadium in New York shifted their summer concert allegiance from Willem van Hoogstraten to Nikolai Sokoloff last week, having first given the Portland conductor a farewell quite as hearty as the welcome it extended to the Cleveland.

That the former will have two additional spans of Stadium concerts during August—the first to come between the departure of Henry Hadley and the arrival of Frederick Stock, and the other to write the final chapter of the series—did not prevent enthusiastic admirers from calling for a departing speech.

In his remarks of thanks, van Hoogstraten paid tribute to the virtuosity of the celebrated orchestra of which he formerly was a regular conductor.

An outstanding event of the week was the performance under van Hoogstraten of Stravinsky's "Le Sacre du Printemps," the first it has had in the Stadium and possibly the first in open air

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LOS ANGELES OPERA PROGRAM ANNOUNCED

Casts for Season Opening on Oct. 4 Include Many Notables

LOS ANGELES, July 31.—The Los Angeles Grand Opera Association will inaugurate its second season on Oct. 4, with Saint-Saëns' "Samson and Delilah" as the initial presentation, according to an announcement of the board of directors last week. Charles Marshall, tenor, and Louise Homer, contralto, will have the leading rôles.

The second in the series of the eleven operas comprising the season will be "Tosca" on Oct. 6, with Rosa Raisa, Antonio Cortis and Georges Baklanoff as the chief protagonists. On the following night, Claire Dux, Giacomo Rimini and Tito Schipa will be heard in "Martha," with "Rigoletto," sung by

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SWEDISH PRINCE IS NOTED BOWL GUEST AS WOOD CONDUCTS

Gala Concert for Royal Pair Is Feature of Third Week of Open-Air Concerts—British Leader Gives Alfven Rhapsody in Honor of Distinguished Visitors—Marcella Craft, American Soprano, Is Soloist on Festal Evening—Sir Henry Introduces Interesting Novelties by Haydn, Elgar, German and Others and Repeats "London" Symphony by Williams to Much Applause

LOS ANGELES, July 31.—Ideal weather, coupled with a series of happy circumstances, conspired to focus public attention on Hollywood Bowl during the third week of the summer concerts, which was led by Sir Henry Wood as a noted guest. On the evening of July 23 more than 20,000 persons crowded the great amphitheater to pay homage to Crown Prince Gustavus Adolphus of Sweden and Crown Princess Louise and other members of the royal party. The week was notable also for the appearance as soloist of Marcella Craft, Californian soprano, now home on a furlough from the opera house in Munich.

The presence of the royal guests, the profuse display of the national emblems of the United States, Sweden and Great Britain and the playing of the Swedish national anthem and the "Swedish" Rhapsody by Alfven lent a festive air to the concert on July 23. Arriving later than scheduled, the royal party missed hearing Weber's "Oberon" Overture and a suite by Purcell and was kept waiting during the last half of Beethoven's aria, "Ah, Perfido."

Following a short address of welcome in the name of the Bowl Association by Mrs. Leiland Atherton Irish, the orchestra played Tchaikovsky's Fourth Symphony, achieving some noteworthy effects, especially in the pizzicati phrases of the third movement, which brought both leader and musicians an ovation. The Alfven number was substituted for two Grainger works.

Besides the lengthy and difficult Beethoven number Miss Craft was heard in Verdi's "Ernani involami," in which her abilities were displayed to better advantage. Her work shows insight and understanding and the results of valuable experience, but is marred by a tremolo. It is possible that a realization of the Bowl's immense size caused the singer to force her tones in the more dramatic Beethoven aria. This fault was happily less noticeable in the second number, which was delivered in fine style and often a lovely quality of tone.

The concert on Tuesday night, July 20, was scarcely less auspicious, presaging a brilliant season of two weeks under Sir Henry, who accompanied by Lady Wood, came direct from London to conduct eight concerts in the Hollywood Bowl. A like season last summer had brought him a host of friends and admirers in Southern California and had served to make his return doubly welcome this year.

Following the popular leader, Emil Oberhoffer, Sir Henry immediately placed the stamp of his own genial personality and enthusiasm upon the nature of the programs chosen and achieved a success that must have been gratifying to the conductor of London's popular Promenade Concerts. While not departing from the high standards that have obtained at the Bowl, the noted Briton seems to search for the lighter and happier note in music, and on this occasion, sent the huge audience home in a cheerful mood.

Beginning with Rimsky-Korsakoff's "Capriccio Espagnol," Sir Henry introduced to Hollywood Haydn's charming Symphony No. 26, in D Minor, a work of the most exquisite classical pattern, which drew an ovation from the

Wagner's Music Banned in Cathedral

LONDON, July 25.—Much controversy has been stirred in musical circles here by the fact that Canon Lacey, of Worcester Cathedral, recently objected to the performance of Wagner's music in Worcester Cathedral. This was on the occasion of the Three Choirs Festival. Canon Lacey is reported to have given as his reason that Wagner was a "sensual" composer. The gauntlet thus thrown down has been taken up by various commentators on music, including R. B. Ince, in *The Sackbut*.

listeners. There was also "The Wand of Youth," composed originally by Elgar when twelve years of age; Strauss' "Till Eulenspiegel's Merry Pranks," an andante for strings by Mozart, ballet music from Schubert's "Rosamunde," and Edward German's "Welsh" Rhapsody. Sir Henry conducted the various numbers with a joyous precision and infectious good humor, rousing the audience to a high pitch of enthusiasm.

Vaughan Williams' "London" Symphony, which Sir Henry conducted so successfully last summer, was the principal work on Thursday night, with such numbers as Liadoff's "A Musical Snuff Box," Rimsky's "The Flight of the Bumble Bee" and Enesco's "Rumanian" Rhapsody forming a filigree setting. The program on Saturday night included works by Bach, Elgar, Delius, Dvorak, Howells and Liszt.

HAL DAVIDSON CRAIN.

McCORMACK DELIGHTS LOS ANGELES CROWD

Popular Tenor Sings on Return from Orient, Prior to Vacation

By Hal Davidson Crain

LOS ANGELES, July 31.—John McCormack fresh from his triumphs in the Orient, returned to Los Angeles for his fourth concert within a few months, in the Shrine Auditorium on the evening of July 22. His previous recitals seemed but to whet the appetite of the public, for the audience, numbering about 7500 persons, filled the entire seating capacity and overflowed to the stage—this despite the counter attraction in the Hollywood Bowl and a civic reception for the Crown Prince of Sweden. The event proved a gala occasion, not only for the huge audience, but for the tenor as well, for it brought his season to a close and marked the beginning of a two months' vacation to be spent in Southern California. He will later give another concert in Los Angeles and one in San Francisco before starting East to begin his regular tour.

Mr. McCormack was in particularly fine fettle and sang in his most persuasive and finished style. The voice itself was in excellent condition—even better than it has sounded on certain occasions in recent years. The program was what might be termed "typically McCormack," in that it ranged from familiar classics to Irish folk-songs. Some of the finest singing of the evening was done in Handel's "O Sleep, Why Dost Thou Leave Me," the long phrases of which Mr. McCormack accomplished with ease and in which his diction was particularly

crisp. A group of Russian songs, closing with Rachmaninoff's "When Night Descends," brought the first part of the program to a climactic close and put the audience into a royal mood for the more popular numbers that followed.

The Irish numbers included "The Bard of Armagh," "The Ballynure Ballad" and "The Snowy Breasted Pearl," with the inevitable encores. The final brace brought Kreisler's "The Old Refrain," Schneider's "Your Eyes" and Elgar's "Is She Not Passing Fair?" The encores were numerous, with "Mother Machree" receiving the most applause and Mendelssohn's "On Wings of Song" the most finished delivery. Edwin Schneider again supplied impeccable accompaniments, and William Van Der Burg, cellist, scored heavily in the difficult rôle of assisting artist. The concert was under the management of L. E. Behymer.

OPEN AIR CONCERTS PLEASE PITTSBURGH

Orchestra Begins Outdoor Series—Recitals At Institute

By W. E. Benswanger

PITTSBURGH, July 31.—Sixty musicians of the Pittsburgh Symphony, organized as the Pittsburgh Festival Orchestra, gave their first outdoor summer concert at Forbes Field on July 24. The men were well trained and performed in a highly creditable manner, under the direction of Charles Marsh. A popular program was offered, and the audience responded quickly, fully enjoying the open-air performance. During the intermission, the manager, Benno Rosenheimer, addressed the audience in behalf of popular support of the venture. Arthur Anderson, baritone, was soloist, and he was greeted with enthusiasm.

The fifth and sixth afternoon lecture-recitals of the Pittsburgh Musical Institute took place during the past week. On July 22 Dallmeyer Russell, pianist, played two Sonatas of Beethoven, Op. 26 and Op. 57. The Sonatas were analyzed before the performance. On July 26 William H. Oetting completed the cycle of the six Organ Sonatas of Mendelssohn, playing the Third, Fourth, and Fifth Sonatas, preceded by analyses. These lecture-recitals have been welcome and stimulating events of the summer season.

National and State leaders have selected Conneaut Lake Park as the summer music headquarters of America. The prize-winning elimination contest of the National Federation of Music Clubs will be brought here next season. Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, will make Conneaut Lake her headquarters next summer, and she was largely responsible for its selection. Sitting in council with her were Baroness Katherine Von Klenner, national president of the Opera Club of America; Mrs. W. C. Diercks, of Pittsburgh, president of the Pennsylvania Federation of Music Clubs; Mrs. T. C. Donovan, of Pittsburgh, chairman of the National Committee on Progress and National Board member of the Federation; Mrs. H. C. Jaxheimer, secretary of the State Federation; and Mrs. Ray V. Turner, chairman of the State Federation Library Committee.

Alfred Mirovitch to Wed Mrs. Rucker

LOS ANGELES, July 31.—The engagement of Alfred Mirovitch, pianist, to Mercedes Olds Rucker was announced recently. The wedding will take place after the close of Mr. Mirovitch's fifth summer class in Hollywood and will be followed by a short trip East and a world concert tour, which the pianist will make with Josef Borissoff, violinist. Mrs. Rucker is of Spanish descent, born in Oregon, but for several years resident in San Francisco, where she was one of the moving spirits in the San Francisco Players' Club movement. She is proficient in the French language and has translated many plays into English. H. D. C.

Claire Dux Marries Charles H. Swift

CHICAGO, Aug. 2.—Claire Dux was married to Charles H. Swift, millionaire packer, late this afternoon in the Joseph Bond Chapel of the University of Chicago. The ceremony was witnessed by about 100 guests, intimate friends of the couple.

Tchaikovsky Program Ends Chautauqua Week

CHAUTAUQUA, N. Y., July 31.—July Music Week came to a close here tonight with an all-Tchaikovsky program by the New York Symphony, under the direction of Albert Stoessel, with Flora Waalkes, soprano; Anna Harris, contralto; Foster House, tenor; and Edward Nell, Jr., baritone, as assisting artists. This was the last performance of these four vocalists, who have been the soloists of the Institution for the past month and who will be replaced by another quartet

during August. They appeared tonight in two scenes from "Eugene Onegin." Other numbers were the Fourth Symphony, the "Nutcracker" Suite, and "Marche Slave."

The orchestra has given eight concerts here this week, playing every evening and two afternoons. One symphony every night has been the record, and the following symphonies have been performed: Symphony No. 8, Beethoven; Symphony in E Flat (Drum Roll), Haydn; Symphony No. 5, Glazounoff; Symphony No. 2, Brahms; Schubert's "Unfinished" Symphony, and Tchaikovsky's Fourth Symphony.

Perhaps the most interesting concert was the Bach, Beethoven, Brahms program, Thursday evening. Bach was represented by the Suite in D, a Choral Prelude orchestrated by Mr. Stoessel, the Bach-Abert Chorale and Fugue, and a selection from the "St. Matthew" Passion. Other numbers were the Brahms Symphony in D and the "Leonore" Overture No. 3. In spite of the classical nature of this program, it proved to be, by reason of the excellence of the performance, one of the most appreciated. Enthusiasm is in evidence at all the concerts and the audience pleads noisily for encores, which, however, are not granted.

Some of Chautauqua's most eminent soloists have been heard this week. Wednesday evening Ernest Hutcheson played Tchaikovsky's B Flat Minor Piano Concerto and was recalled eleven times to the platform to acknowledge the applause. The night before, two other artists won great success, namely, Mischa Mischakoff, concertmaster of the orchestra, and Horatio Connell, baritone.

GRACE HAMMON.

Carl D. Kinsey and Family Leave for Month on Ranch

CHICAGO, July 31.—Carl D. Kinsey, manager of the Chicago Musical College, left Chicago today, in company with Mrs. Kinsey and his son Myron B. Kinsey, to spend August on a Wyoming ranch. Mr. Kinsey will return Sept. 1.

American Wins Conservatoire Piano Prize

Beveridge Webster, Jr., an eighteen-year-old American student, won first prize at the recent contests held by the Paris Conservatoire, according to the foreign edition of the New York Herald. Mr. Webster is a son of Beveridge Webster, business manager of the American Conservatory at Fontainebleau. He has been a pupil of Isidor Philipp at the Conservatoire, and before going to France several years ago was instructed by his father in piano playing.

REDLANDS FOLK HONOR PULITZER PRIZE WINNER

Delegation Attends Première of Work by Lucille C. Marsh at the Hollywood Bowl

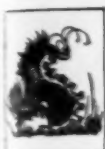
REDLANDS, CAL., Aug. 1.—A large delegation from Redlands availed themselves of the opportunity of hearing the premier performance of a composition by one of their fellow citizens, attending the performance as honor guests of the Hollywood Music Association, on the occasion of the first playing of Lucille Crews Marsh's prize poem, by the Hollywood Bowl Orchestra of 100 pieces, under the baton of Emil Oberhoffer.

Preluding the concert a number of social events honoring Mrs. Marsh and Mrs. G. E. Mullen, founder and president of the Redlands Community Music Association were tendered by the women's societies of Los Angeles and Hollywood, with a tea at the Hollywood Plaza and a dinner at the Hollywood Athletic Club. Special boxes for the performance were occupied by officers of the State music clubs. Mrs. Marsh and Mrs. Mullen were presented to the audience and were the recipients of beautiful floral offerings. The Crews Marsh composition "To An Unknown Soldier" elicited enthusiastic applause. Mrs. Marsh will join her husband for a year of study abroad, sailing in August.

Karl Koehne is conducting a series of Band Concerts on Sunday afternoons at Sylvan Park during the summer, attracting crowds from near and far. This organization is also a part of the effort originating with the Community Music Association and supported by popular subscription.

One of the most enjoyable of the Redlands Artists' Concert Series this season was the program sung last Friday evening, in the Redlands Bowl, by the Golden West Quartet with Flora Myers Engel, soprano; Virgie Lee Mattoon, alto; William Pilcher, tenor; and Gage Christopher, bass. HARRIET BURCH.

When Worms Turn Autocrats in Music's Menagerie



STRANGE that the humble worm, so gracefully introduced into the libretto and score of "The Creation," can claim precedence over the giraffe as a subject for musical inspiration. Yet the giraffe sadly murmurs that this is so. Whether it is the neck or the forelegs of the giraffe that gives composers pause is not explained, yet a descending scale might aptly illustrate him stooping to nibble grass, or an ascending run the lifting up of his head again. Then, too, what opportunities have been missed for a downward glissando to immortalize the giraffe in the act of taking a delicate drink!

One of these days there is going to be a fearful concerted howl from the animals who have not had quite enough animal magnetism to lure composers into writing about them. The cry of "Favoritism!" has been screeched, neighed, barked, snorted, purred, roared, hissed, belowed, brayed, squawked and given out in manners otherwise calculated to rend the air.

And jealousy among those who have been included among the chosen has reached a point where something has got to be done. Really, you know, when a Hen has to have corn analyzed for poison just because Haydn wrote a symphony about her things have come to a pretty pass indeed!

Although no statement has been given out to the press it is generally understood that a communist movement headed by the giraffe (who was chosen because he was able to see the situation more clearly than any other) is under way. Three Blind Mice emerging from their temporary habitat on West Forty-fifth Street last Wednesday morning were waylaid by two bull terriers—who gave their names as Towser Martin of Orange, N. J., and Fido Tomkins of The Bronx—and sustained minor contusions and injuries.

When questioned, both Martin and Tomkins alleged that their action had resulted from the unjust partiality shown the mice, in that a song had been written about them and not about themselves. They further stated that, given opportunity, they would "do it again, right away." They denied the rumor that Chopin's D Flat Valse concerned the well known and somewhat futile canine occupation called tail-chasing. This is but one example of the turbulent situation.

The pellucid swan goes around cutting everybody. It has a 'cello solo to itself in the Saint-Saëns "Carnival"; Grieg, Palmgren, Gibbons, Goring Thomas, and Sibelius are among others who have written on this subject, and then there is that big rôle in "Lohengrin." Why,

some of them have attempted to get publicity out of "Swanee!"

Possibly the fairest to the animals has been Saint-Saëns, although it cannot be said that he has written the fairest or the most lasting music about them. The "Carnival des Animaux" concerns the lion, who is allotted a fitting "Marche Royale"; turtles, kangaroos, elephants, a cuckoo in the woods, birds in an aviary, the swan, fish in an aquarium, chickens and rooster, and those very rapid creatures known as hémiions. There are also the person with the long nose, and pianists, whose presence is said to be greatly resented by the rest. Who can blame them?

Winged Songsters

Rimsky's "Coq d'Or" and Stravinsky's "Rossignol" divide operatic honors among the winged subjects of composition.

"Le Oiseau de Feu" certainly ranks with the aristocrats in the musical aviary, and as certainly does Rossini's "Gazza Ladra" relegated to the lower classes. Barham's "Jackdaw of Rheims," the "Three Ravens" of Old English vintage, the "Cuckoo" of Daquin, the "Mocking Bird" of Bishop, the "Vogel als Prophet" of Schumann, the "Night-ingle" of Alabiéff, sometimes attributed to Liszt, who merely transcribed it for the piano—these spread their several wings in various climes. Mexico, via Yradier, has elected "La Paloma" as the song which most surely represents its country's spirit.



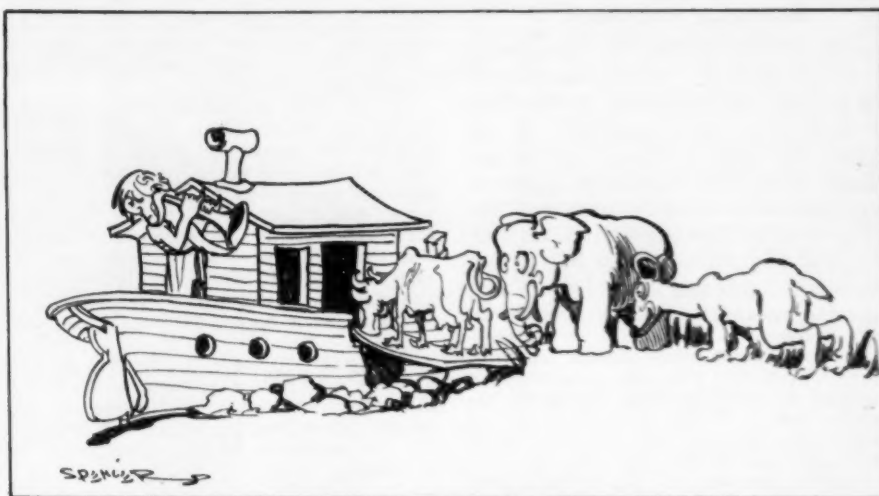
The Forest Bird in "Siegfried" and the warblers to whom Nedda sings her Ballatella in "Pagliacci" claim notice as operatic characters of incidental importance in this division of our melodic menagerie.

It is said that pigs disconsolately uplift their voices to the tune of Henselt's "Were I a Bird." One can hardly hope very fervently that this desire materialize, however, for basso profundo canaries could have no great amount of ethereal beauty!

Where Bark Is Worse Than Bite

Dogs have been shamefully neglected, it is true. About the only pertinent example is Tylo whose baritone barking in Albert Wolff's "Blue Bird" after Maeterlinck were last heard on the Metropolitan stage in 1920. The Metropolitan management missed a fine chance to introduce hot dogs when John Alden Carpenter's delightful "Skyscrapers" came its way with a sure 'nuff Coney Island scene.

There are other domestics besides



THE FIRST ANIMALS' CARNIVAL

Dick Spencer Visualizes the Hypothetical Scene of a World Première, Under George J. Noah, Probably the First Conductor, If One Expects the Son of Adam, Who, According to Repute, Invented Instruments. The Performance Was Especially Notable in That the Conductor Was Also Chief Soloist, Leading—Not from the Harpsichord, but According to Mr. Spencer, from Behind a Clarion Member of the Brass Family!

those who bark and bite and those who purr and scratch, of course. Herold's "White Rabbit" is a little too snobbish to play around much with the mouse in "Hickory, Dickory, Dock." But Haydn's "Ox" and "Le Petit Ane Blanc" of Ibert are great friends. "Die Fledermaus" is left strictly to itself, as is only to be expected. Some esoteric souls who profess a householdly affection for members of the Simian family would derive much pleasure from the number in Leopold Godowsky's "Java Suite" entitled "Chattering Monkeys at the Sacred Lake of Wendit." There are others who might enjoy the details of "The Spider's Banquet" which Albert Roussel has cannily described. The bear in "Petrushka" shouts his domesticity from the housetops (and also from the bassoon). A walrus took on the veneer necessary to be associated with a carpenter in a work called, strangely enough, "The Walrus and the Carpenter," a setting of Lewis Carroll.

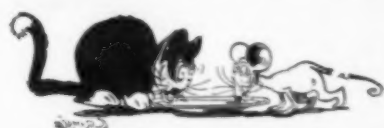
Who would think that fish, of all people, could be sentimental to a perfectly impossible degree on occasion?

The barnyard contingent has been pretty shabbily treated, on the whole. In Moussorgsky's "Tableaux des Expositions" we observe the squirmings of "Chickens Hatching from Their Shells," and "Turkey in the Straw" is not an uncommon sight to piano recital devotees, but, with the disposal of these, memory is sore beset. "The Wren," whose flutterings and vocal calisthenics Mme. Galli-Curci occasionally vouchsafes her admirers, declines to be placed in the same category with gallinaceous birds, and the same argument is advanced by various "Larks," prominent among whom are the brain-children of

Schubert, Glinka and Leschetizky. Haydn's "Hen" Symphony has already been alluded to.

Scarlatti's cat is probably the most famous feline in musical history, although his or her persuasion, whether Maltese, Persian, Angora or soprano, has not been recorded. It was certainly the first and only cat to suggest a fugue subject. It seems a little unfair, though—this fame which descends upon an animal, undeniably talented—since circumstances helped so considerably. Cats, according to a recent investigation conducted by MUSICAL AMERICA, are the most susceptible to music's charms. Many of them think nothing of strolling up and down the piano many times a day, but none of them has so appreciative a master as was Scarlatti, evidently. If cats had technic enough to play it their favorite piece would probably be Debussy's "Poissons d'or," incidentally.

The Cat and the Mouse have been brought together for a few moments



at least by Aaron Copland, and the Spider and the Fly have posed, en route, for Grieg. Among other duos for better or worse is included the Owl and the Pussycat.

The Insect Crew

There are various "Butterflies," not including the Puccini effort. Schumann has contributed a suite of "Papillons," and Grieg's slight piano piece, similarly titled, has been his most popular opus. The christening of Chopin's G Flat Study, Op. 25 was probably the work of an imaginative publisher. Fourdrain's "Papillons" is the especial darling of vocalists.

And, while we are in the insect field, there are specimens which bothered certain Muscovites until they were handsomely treated. Rimsky's Bumble Bee that "comes out of the sea and circles about the swan" in "Tsar Saltan" is one of the most successful of its imaginative and skilled creator's briefer feats with the orchestra. The "Mosquito" of Ippolitoff-Ivanoff makes one scratch his back appreciatively. Moussorgsky's "Flea" is said to be very disturbing by those who know! Beethoven and Berlioz have also had a whack at this subject, so to speak.

Of course, Schubert's "Forelle" is much too busy swimming around and grabbing at things to eat to have any time for this kind of silliness. But, in English comic operas of perhaps a generation ago occur "The Amorous Goldfish" and "The Lovelorn Lobster." These discontented twain figured in two different opuses, unfortunately.

What happiness would be theirs were they to be brought together, if it were only for one performance! And one can imagine the traditionally tragic denouement, when, under the impression that his victim is an entirely different goldfish (because of a misleading case of sunburn) the lobster uses the object of his affections for gastronomic purposes. Thus they are united forever.

WILLIAM H. SPIER

Horatio Parker Eulogized at Birthplace

AUBURNDALE, MASS., July 31.—Grouped on the lawn about the former home of Horatio Parker, 250 students of the American Institute of Normal Methods, faculty, and interested friends were present at the unveiling of a memorial tablet to Mr. Parker at 1:30, July 26.

Charles E. Griffith, the manager of the Institute, a summer school for supervisors of public school music, spoke briefly of Dr. Parker's lectures at the 1916 session, in commemoration of which the memorial was planned. He then introduced Prof. Edward Bailey Birge, head of the School Music Department of Indiana University, who spoke at follows:

"The man leaves us, but his spirit remains, a precious possession that cannot be taken away. How especially true is this with reference to the creative artist, painter, poet, composer, whose works constitute the inheritance of the race. Horatio Parker was such a creative artist. Born on this spot in 1863, he lived a busy life as student, composer, organist, conductor and teacher. His pupils will remember him admiringly and reverently as the teacher-composer. Never can they forget or lose the inspiration which they caught from seeing his creative will and brain at work before their eyes in the classroom. Many more will remember the distinctive char-

acter of his organ playing and of his orchestral leadership.

"But posterity will honor him as the poet-composer. A favorite pupil of Rheinberger, and a born contrapuntist, he easily mastered the intricacies of contrapuntal harmony. Though steeped in the traditions of Palestrina, and of Bach, Mozart and Beethoven, and though he was born into the period of the romantic school, and himself a romanticist at heart, he copied no one, but early performed the miracle of creating an individual style of his own. Though his published works comprise a formidable list of over eighty compositions, many of them of large dimensions, and covering the fields of organ, orchestra, and chamber music, he had a mastery of choral composition all his own. This is shown in his many secular and sacred cantatas, in his Greek Ode, and in his dramatic ode, 'A.D. 1919,' written at the close of the World War, near the end of his life. But his crowning glory are the oratorios, 'Hora Novissima,' 'The Wanderer's Psalm' and 'St. Christopher.' In these works he has re-created for us and for posterity the poetry and romance of the age of faith, of the religious pilgrim longing for the New Jerusalem and in them he has given us the spirit of the medieval cathedral, with its spires rising toward the heaven of the aspiration of its builders. This spirit we shall share

tonight at the performance of 'Hora Novissima,' a spirit which Horatio Parker has given us in enduring and beautiful form.

"It is a happy coincidence that Auburndale is the birthplace of Mr. Parker and the home of the American Institute of Normal Methods. It is beautifully appropriate that this memorial to him should be dedicated by an institution devoted to the best traditions of music education, and in the ideals and purposes of whose work Mr. Parker participated as critical editor and composer."

A chorus of 200 then sang Mr. Parker's "I Remember" for women's voices. At the conclusion of the singing, Mrs. Parker stepped forward and drew aside the flag covering the bronze tablet, which is inscribed as follows:

This Tablet Marks the Birthplace

of

Horatio William Parker

September 15, 1863

December 18, 1919

Scholar Teacher Composer Friend

Dedicated by

The American Institute

of Normal Methods

July 26, 1926

A performance of "Hora Novissima" in the evening closed the Parker commemoration. Emil Mollenhauer, director of the Handel and Hadyn Society, Boston, conducted the chorus. The soloists included Grace Pierce, soprano; Mrs. Nellie Wicher Shaw, contralto; Frank Jetter, tenor, and Harry D. Newcombe, baritone. Maude M. Howes was accompanist, and Blanche Bowden presided at the organ.

W. J. PARKER

Stripping "Le Sacre" of Its Primordial Shudders

By OSCAR THOMPSON

IGOR STRAVINSKY'S "Le Sacre du Printemps," which dazed, dazzled and all but deafened members of its first American audiences, is no longer a novelty, remote and strange.

Now that a performance of it in such essentially demotic surroundings as those of the Lewisohn Stadium concerts has been added to the half dozen previously accorded it in New York, it may be regarded as program material duly accredited and fully accepted—which conductors may utilize at will. Monday evening's audience applauded it long and heartily, perhaps partially because a few vain irreconcilables set up some feeble derogatory ululations that were soon lost in the approbatory din.

It was a first hearing for the Stadium, but not for many individuals in the audience who had heard Montoux or Stokowski or Koussevitzky or Furtwängler or Goossens conduct it in the concert halls. For them, instead of a fresh adventure in a perilous land of savage shocks and shuddering thuds, this was a time for a further taking of stock of their own earlier impressions, as confirmed or variously altered since 1924, when they were none too sure as to where they stood. The reviewer can only give his own. He is led to do so in some detail by the radical change that has come over his personal views of this surprising composition and for the further reason that during the cluttered weeks of the regular season so much new music is clamoring for attention that a work already discussed at length, as "Le Sacre du Printemps" was when it first astounded New York, is apt to be accorded rather scanty attention. Little has been written of "Le Sacre" to show the different light in which it may be viewed today, from that of the

well-cudged awe which seized upon those who were not outraged at the outset by what to their conservative tastes was no music at all.

There were two views then—one of a work of tremendous originality and power that would doubtless establish itself as an authentic masterpiece; the other of cacophony run riot. On the one hand was an uncanny eidolon of prehistoric man, living in the dark terrors of the primordium; on the other, an impression of an orchestra gone amok, the players using their instruments as weapons in a mêlée of ferociously ugly sounds.

Today it is possible to regard the first view as no more extreme or absurd than the other; and not only to recognize "Le Sacre" as music, but—and the irony of it is quite worthy of Stravinsky—as ballet music.

"The Rite of Spring," intended to accompany a visual program, is mimetic music—music that is illustrative, symbolic, gestic, and in a lesser degree descriptive.

That program has to do with cere-

locks brushing his elbows." But the hairy-chested, ape-man idea that has been read into this music seems mostly, if not entirely, the phantasy of excited reviewers.

Rehearings make it by no means unreasonable to picture these dancing young people—so reconditely labeled "adolescents"—as fair to look upon and quite charming in the movements. Here are no were-wolves to chill the spine with thrills of delicious terror. Mystery they may well have. But not ferocity. Primitive they may be. But not demons or the victims of demons.

Those earth-shaking drumbeats which suggested convulsions of nature are quite recognizably the stampings on the ground of the dancers. The tread of strange monsters in fearsome forests is but the pulse of a ritual. The cackling figures which came to the ears of commentators as demoniac laughter are not more sinister than similar blurs of the instruments at the height of the crowd commotion in "Petrushka."

Little folk tunes come to the surface unashamedly once the primordial terror has been laid aside. There is nothing

tranquil melody which the clarinet sings—when the other instruments permit it to be heard—in the section called "Spring Rounds." There is much that is boisterous, thunderous, even paroxysmal in this music—but so there is in the Strauss tone-poems. To the Beethovenian whose idea of a musical storm is that of the Pastoral Symphony, a Stravinsky lullaby, written with the technique of "Petrushka," would doubtless sound like the crack of doom. So, too, some of the moments of merriment in the Strauss "Rosenkavalier."

"Le Sacre" has never again seemed so savage since Pierre Montoux fustigated the senses with it at its New York introduction early in 1924. Others—notably Goossens—have revealed purely musical qualities then hidden and have made it clearer.

But its stark aboriginality has steadily dwindled.

Was this perhaps because it was highly brutalized in the first performance?

Brutal it remains, yet with various refinements that suggest at times a consciousness of none other than Debussy—rather than complete absorption in grandeval legends and ogyrian groves.

It is a work that contains pages of what still appear to be sheer genius. The tenebrous representation of "The Pagan Night," assuming that this designation (which does not appear in the score) was in fact given to it by Stravinsky (and Mr. Gilman may always be assumed to know whereof he speaks), is scenic music of rare aptness and suggestion.

But those others which assault the ganglia of the ear by frenetic poundings become the veriest rubbish once this thought of the Neanderthal man is dissipated, as it must be by one who hears the work repeatedly.

The drumsticks become very obvious. The musical effects more so. Paradoxically, there is a deadly monotony in the continually changing rhythms. On paper they amaze. Heard, they all sound very much alike, or lead to a seeming lack of rhythm. But there is no sense of chaos here; instead, a well-ordered succession of "property" effects intended for the theater.

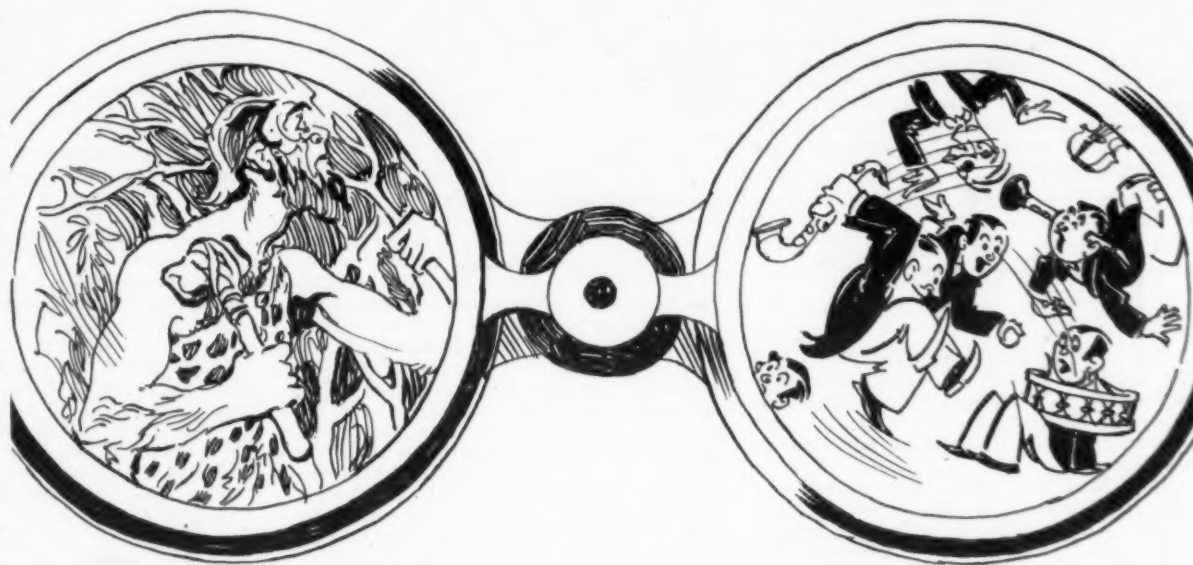
Illusion—one might almost say hallucination—is the life of a composition like "Le Sacre du Printemps." It has its moments of purely musical beauty, aside from its property atmosphere. But these are too scant to qualify it as a masterpiece, aside from its literary and theatrical implications. Like many another atmospheric work, it will not brook too great a familiarity or too close an inspection. Atmosphere has a way of vanishing when the effects that produce it become apparent. Then, unless there is musical light shining through and beyond this cloud of effects, everything is lost. Mere technical complexity and virtuosity may hold admiration, but it will not long chain the affections.

That "Le Sacre du Printemps" will not in due time become a rival for the Stadium's popular consecutive fifths—Beethoven's, Tchaikovsky's and Dvorak's—is the conclusion reached; a last word obviously not intended for those who have been praying piously for purgation of their ears since Stravinsky's ceremonials first filled them with the horrors of bedlam; but for others who, like the reviewer, reeled away from their first experience with this work stunned with its hammer blows and wondering if they had indeed been confronted by a composition of gigantic originality and strength.

Of Monday night's performance it is only necessary to say that the work had been diligently rehearsed and that the Philharmonic played it in a manner worthy of its fame. Conductor van Hoogstraten's leadership was energetic and sufficiently prehensile in its grasp of the difficult rhythms. That an extremist composition of this character should have been given under these auspices is an encouraging sign of the progress of the Stadium concerts. The conductor is to be congratulated on having risked it and on having run the gauntlet with success.

Berlin Hochschule Opens Pedagogy Course

BERLIN, July 7.—The famous Berlin Hochschule für Musik has recently added a department of pedagogy.



Two Views of Stravinsky's "Le Sacre du Printemps," as Sketched by Dick Spencer

monial dancers, a mock abduction, viliatic games and spring rounds, an evocation of ancestors, and finally a sacrifice. There enters a sage, who, as Mr. Gilman's ever eloquent program notes tell us, "is bearded to his feet, his white

of the preternatural or of the foreworld in the dance measures which the flutes employ in competition with trumpets, as youths and maidens participate in the "Adoration of the Earth." The homely Moujik makes himself known in the

Stadium Audiences Hear Wide Variety of Music

[Continued from page 1]

anywhere. In spite of a few hisses, it was received with more than the ordinary ostents of appreciation.

Radiating freshness and vigor, Sokoloff began his second term as guest conductor at the Stadium with an all-Russian program that included the Introduction and March from Rimsky-Korsakoff's "Le Coq d'Or," "The Enchanted Lake," by Liadoff; "Le Poème de l'Extase," by Scriabin, and the Second Symphony of Rachmaninoff. An audience of about 6000 welcomed him and applauded with evident enthusiasm.

Of the numbers chosen, it was possible to take keener enjoyment in the "Coq d'Or" excerpts, which retained in this performance much of the color and delightful fantasy of the opera, than in the swooning ecstasies of Scriabin or the workmanlike but very lengthy and not altogether inspired symphony of Rachmaninoff. The Liadoff "Legend," familiar enough in the concert room, served its minor purpose neatly in an unostentatious way.

Ostentation, however, comes in the end to be the hallmark of the group of mastodontine "poems" to which "l'Extase" belongs. Voluptuous reverie and mystical rapture are here shouted from the housetops. Tchaikovsky's morbid emotionalism is no plainer upon his sleeve than Scriabin's erotic occultism. At the height of his most tremendous sonorities there is still a sickish perfume about this music. His intent actually to release odors in conjunction with his projected "Mystery" would have been but

a step beyond what he already had suggested in "l'Extase" and "The Divine Poem." In revealing the penetralia of the temple, the composer burned always a sweetish incense. No mere heaping of climaxes of orchestral tone will take it from the nostrils. Tremendous as is the peroration of the "l'Extase," there is little of virility in it. Strauss did this sort of thing with far greater power.

For the Scriabin who gave the world something really worthy of the adoration his adherents have bestowed upon him, it is necessary to return to certain of the highly individual piano works.

Sokoloff, who had played "l'Extase" in New York before, gave it a transcendent performance.

Rachmaninoff's Symphony also was exceedingly well played. It is a typical work, now and then reminiscent of Tchaikovsky, but in its entirety presenting a distinctive musical personality as well as an artisan of no ordinary mastery of orchestral effects. But even when cut (as we believe the conductor cut the first movement on Wednesday) it seems overlong for its material, and its biggest moments scarcely place it among those symphonies "which crash through the clouds into the still abode of stars."

O. T.

Hoogstraten's First Good-bye

Amid shouts of "Speech!" Mr. van Hoogstraten, Tuesday night, rang down the curtain on the first act of his summer season as conductor of the Philharmonic Stadium concerts. He had just led the orchestra in a satisfying per-

formance of Brahms' First Symphony.

The program began with one of the best works that Peter Ilyich Tchaikovsky bequeathed to the world—the "Romeo and Juliet" Overture. This and "Prelude to the Afternoon of a Faun" were, from a point of execution, the most cleanly played works on the program, as the Brahms Symphony and, even, the "Beautiful Blue Danube" Waltz, showed little raggedness of ensemble here and there that are not characteristically Philharmonic. Doubtless rehearsals had been slight, and the orchestra, accustomed to so many conductors' conceptions of these, had had little opportunity to get acquainted with Mr. van Hoogstraten's. The Waltz earned an encore, "Valse Triste," by Sibelius. The languorous dreamings of Debussy's nympholeptic Faun were most effectively sketched in the orchestra's playing, and the response it received would not have been believed of an outdoor audience ten years ago.

Mr. van Hoogstraten will take the baton again on Aug. 11, after he has conducted the Los Angeles Philharmonic in the Hollywood Bowl.

S. M.

Wagner Indoors

Mr. Sokoloff's second program on Thursday, an all-Wagner, composed of excerpts from the great pigmy's output with which the public is perhaps the most familiar, proved attractive enough to fill the Great Hall of City College on a drizzly night. The written list was made up of the Prelude to "Lohengrin,"

[Continued on page 11]

Representative Clubs in the National Federation



COLLEGE PARK, GA., Aug. 3.—College Park is a suburb of Atlanta, with its own city government and approximately 5000 population.

It is located about eight miles from Atlanta, with street car service between the two cities. The College Park Music Club was organized Feb. 22, 1922, at the home of Mrs. W. O. Crossman. The Club was immediately federated, and its first president represented it at the Georgia Federated Music Clubs' convention in March of that year.

Today the Club, four years old, is the third largest in the Georgia Federation, with over 150 members, and is second to no civic or social organization in town in number, achievement or cultural development.

Under the leadership of the first president, Mrs. Hugh C. Couch, three years of pioneer work was done, and well were the foundations laid for the future structure. During this period a delegate, Eloise Olds, was sent to the Biennial Convention held in Asheville, and the Club has always been represented at the State Convention.

At the State Convention held in Sandersville in 1924, three members of the Club took part in the convention program. These were Mrs. Florence Golson Bateman, who sang a group of her own songs; Mrs. Harry McCowen, recognized as one of the leading pianists in the State, and Mrs. Hugh Couch, who read a most interesting paper on "Music in Movies."

Appoint Accompanist

At the convention held in Barnesville, 1925, Mrs. McCowen was appointed official accompanist. During the year 1923-24 a women's chorus of eighteen voices was organized, with Mrs. Bateman, director, and Mrs. McCowen, accompanist. Their first public program was given on June 1, 1924.

The year 1924-25, with Mrs. Couch still president, was marked by outstanding features. The Club completed the first book of the Federation course of study, "The Fundamentals of Music" by Gherkens, under a paid instructor, Miss H. Knox Spain, who made the study so intensely interesting that the Club wanted to continue the course this year.



Mrs. Florence Golson Bateman, President of the College Park Music Club and Director of the Club Chorus

Another pioneer feature of the year 1924-25 was the presentation of a series of three artist programs. The first of these was given by the Club Chorus, now grown to thirty voices; the second

by two visiting artists, Mrs. Percy Cox, pianist, and Bernard Siegert, 'cellist; the third was a pageant depicting the development of music in America. This beautiful portrayal was written and

directed by Mrs. Couch and performed by members of the Senior and Junior Clubs.

The year 1925-26 has been a most gratifying one. Mrs. Bateman, a composer of many worth while compositions, and a most talented singer, was elected president. Under her administration and with her able corps of assistants, the Club has attained new heights. The Chorus has grown to forty voices, giving concerts in near-by cities, still under Mrs. Bateman's direction, with Mrs. McCowen, accompanist.

Second Course

The second year course, "From Song to Symphony" by Daniel Gregory Mason, prescribed by the National Federation, has been ably presented under the direction of Mrs. S. R. Young, first vice-president, and program chairman. Interspersed with these studies have been a MacDowell program, an opera program and two programs of American music.

Besides the bimonthly meetings, a new feature, a series of three evening entertainments, has been given in compliment to the associate members. These artist programs, followed by informal receptions, have done much to popularize music and promote a deeper interest in the Club.

The Club buys blocks of seats for its members for all important Atlanta concerts, and for three years has bought a block of season tickets for the Metropolitan Opera series in Atlanta. Single tickets are then obtained by members at a pro-rata price. The enjoyment is increased by the members going in a party, and they secure single performance tickets at season-rate prices, which meant a saving of over \$200 this year.

The outstanding accomplishment of the Club this year has been the installation and maintenance of a department of music in the grammar schools of College Park.

Mrs. Eva Thornton was appointed Music Week chairman for this year, and a splendid Music Week celebration resulted. Among the features presented were: Sacred concert by combined choirs of the city, with two choral numbers by the Club Chorus; piano recital by Mrs. McCowen, voice recital by Mrs. Bateman, an evening meeting of the Club at fresco with special program, a musical play by children of the public schools under the direction of Elizabeth Spauld, supervisor of public school music, and a hymn contest.

The roster of officers is as follows:

Raising Ottumwa's Musical Standards

OTTUMWA, IOWA, Aug. 2.—The Ottumwa Music Club was organized five years ago by Mrs. Frank P. Hofmann, who has been its president since its inception. The purpose of the organization is to raise the musical standard of the community. It at once affiliated itself with the N. F. M. C. Its membership, averaging about 140, is divided into two groups of active and associate members.

The Club presents a monthly program, for which a small fee is charged to those who are not members. The first few years the programs were presented by the active members, but now the majority are given by outside talent.

The Club has tried to co-operate in every way possible under local conditions with the activities of the N. F. M. C. It has donated a money prize for three consecutive years to the school winning the music memory contest. It sponsors junior and student contests, promotes the observance of National Music Week and co-operates in every way possible with all the musical interests of the city. It has paid the expenses of a delegate to the N. F. M. C. conventions at Asheville and Portland and voluntarily doubled the dues to the Federation a year before they were raised, paying dues on its full membership. Before the Asheville convention it subscribed to the Chopin Club Fund, the only Iowa Club to do so, and has contributed to the Extension Fund of the N. F. M. C.

For two years it gave a series of Sunday Vespers, each one in a church of a different denomination. Last winter, instead of the Vespers, it presented a series of Twilight Musicales in the ball-



Mrs. Frank P. Hofmann, Organizer and President of the Ottumwa Music Club

room of the Hotel Ottumwa, all of these programs being open to the public.

Within the Club is an organization called "The Ear Club," made up of members who are taking the N. F. M. C. study course in musical understanding. The president is Mrs. D. C. Brockman, and the study leader, Mrs. Hofmann. The Club also boasts two string trios, one consisting of Mrs. E. V. Hoppe, piano; Mrs. Roy Phillippe, violin, and Mrs. Manley Stevens, 'cello; the other, a charming family group of Mrs. M. C. Gilmore, first vice-president of the Club,

piano, and her daughters, Marion, 'cello, and Frances, violin.

This year the Club has financed the organization of a Little Symphony Orchestra under the direction of Cleveland Dayton, from which it is hoping for great things.

The big undertaking of the Club has been a Concert Course which it has carried on for three years. It has held to the N. F. M. C. rule that at least 50 per cent of the artists engaged shall be American. Among those who have appeared on the programs have been Irene Pavloska, Forrest Lamont, Virgilio Lazari, Marie Tiffany, Nevada Van der Veer, Anna Case, the Cherniavsky Trio, the Kansas City Little Symphony, and Philip Manuel and Garvin Williamson in a delightful two-piano recital. Other lesser-known artists have also been heard.

Mrs. Hofmann, the president of the Club, is vice-president of the Iowa Federation of Music Clubs, the Iowa member of the Board of Directors of the National Federation of Music Clubs, and chairman of the Music Division of the Iowa Federation of Women's Clubs.

Blanche Marchesi Gives Concert in London

LONDON, July 17—Blanche Marchesi gave a recital in Aeolian Hall July 7, singing three groups of songs, ranging from the seventeenth century period to the present. Her recital was preceded by a pupils' concert, in which Enid Settle and Norah Sabin won especial favor. Mme. Marchesi recently held a most successful matinée in her new Paris studio. Emma Calvé, among many artists and society leaders, was present. The next day Mme. Calvé sent Mme. Marchesi a large rose tree, in token of the pleasure she had been given. Mme. Marchesi's Paris studio is a meeting place for many of the famous musicians who are resident in and who visit the French capital.



Mrs. W. Stokely Northcutt, Recording Secretary for the College Park Club

Mrs. Bateman, president; Mrs. Young, first vice-president; Mrs. McCowen, second vice-president; Mrs. C. W. Wall, third vice-president; Mrs. W. S. Northcutt, recording secretary; Annis Humphries, corresponding secretary; Mrs. J. D. Conley, treasurer; Mrs. F. C. Doss, auditor; Mrs. Young, program; Mrs. R. T. Aderhold, membership; Mrs. H. G. Mathews, ways and means; Mrs. Couch, publicity; Mrs. L. H. Warlick, house; Mrs. L. M. Love, social; Mrs. J. C. Hale, chorus; Mrs. Douglas Audsley, scrap book.

MEPHISTO'S MUSINGS

Golden Opportunity for the Stadium Fault-Finders—Anent the Possibilities of Standardizing Diction and the Dangers of Static—London's Newest Glimpses of Paradise, with Critic as the Peri—An Opera Singer's Preferences and Some Thoughts on Vice Versa—Wonder What Helen of Troy Thinks About Her Biographer, Now—Rome More Eternal Than Its Woman Opera Director

Dear MUSICAL AMERICA:

THIS would seem to be an opportunity for the grumblers to show that they know whereof they grumble.

If it is true that they know more about program-making than the celebrated conductors who are devising the summer refection at the Lewisohn Stadium in New York, the annual prize contest ought to show it.

This contest now is some three years old and no one has yet submitted affidavits to prove that it is operated crookedly in the interests of the publishing houses, the Democratic party, the Moscow Internationale or the League against Osteopaths.

Out of it comes some manner of expression each summer of the music which some part of the Stadium audiences like best. Doubtless, great multitudes of persons never think of filling out and turning in the ballots at their disposal. Doubtless, many others write down what someone else suggests, and "repeaters" are unavoidably numerous. Some few amuse themselves by asking for the impossible or enumerating their pet aversions.

But whether the ballots number five hundred or forty thousand, they supply a fairly accurate cross section of Stadium preference and opinion, and the results of the contests so far have been neither startling nor dismaying.

Last year's request ballots were said to number about 35,000, the equivalent of about one week's normal attendance. Balloting continues for two weeks. Then the request program, containing the winners, is played.

Last year the vote was overwhelmingly for two symphonies, Tchaikovsky's "Pathetic" and Beethoven's Fifth. In 1924, the "Pathetic" was united with "Les Préludes," the "Blue Danube" and the "Meistersinger" Overture.

These numbers have exercised the same attraction in the concert halls that they have in the Stadium. The only difference I can see is that Stadium enthusiasms for them are probably fresher, because more recently acquired.

With these works in mind as indicating the mass preference of audiences, it is difficult to find any just basis for the complaints which have been expressed in some letters to your editor and to the daily newspapers, the burden of which apparently is that the music played is not sufficiently "popular" in character, or is lacking in novelty.

After all that has been accomplished, and the progress that has been made, it seems scarcely necessary to remind anyone that these are not park band concerts, and that those who think of music in terms of musical comedy, jazz, or its equivalents, can find what they want elsewhere.

BUT to get back to the grumblers. If it is true that the numbers played are, on the one hand, insufficiently melodious and go over the heads of those listening; or, on the other, too generally lacking in the spice of novelty, the Stadium balloting ought to bear this out.

Either we should have a request program consisting of the "Cavalleria Rusticana" Intermezzo, Rubinstein's Melody in F, Herbert's "Kiss Me Again" and the current "Valencia"; or one embodying Stravinsky's "Le Sacre du Printemps," Mahler's "Resurrection" Symphony and Scriabin's "Prometheus."

The four Stadium conductors, Messrs. van Hoogstraten, Sokoloff, Hadley and Stock, are to autograph an orchestral score, and this will be presented to the person whose individual request program most nearly conforms to the composite one made up of numbers receiving the most votes.

If it should be won by a devotee of the "popular," I would suggest that the autographed score be Varese's "Hyperprism."

But, if the winner is one of those who believe the standard symphonies are passé, then, clearly, the score chosen ought to be something like the Overture to Rossini's "La Gazza Ladra."



FROM England comes the dizzy, not to say heady, news that the radio is to be used there to standardize pronunciation of our mother tongue, and Yorkshiremen and denizens of Devonshire are henceforth to speak with the same intonation. The Oxonian accent, in short, is to cease to be, and the voices of the Byngs of Kent and the Trelawneys of Cornwall, whether they went to "Maudlin" or Trinity, are all to sound the same.

Important, if true. Not that there seems to be any more sense in attempting to standardize accent in England than there would be in this country. Some sounds are physically more agreeable to the ear than others, but if one's speech is comprehensible, is it desirable that all distinctions of section and association be abolished?

Some so-called authorities in these United States hold that the letter "r" is non-existent, save when it begins a word. In my own opinion, singers who proceed along these lines are storing up trouble for themselves, though one good way to start a pedagogical row is to cite the maxim "take care of the vowels and the consonants will take care of themselves."



JUST why these reformers are anxious to make us all talk alike, is difficult to understand. It has never been done, and why should it be? Even Kaiser Bill could not make the Berliner accent superior to that of Hanover, for all the sibilancies of the latter's initial "st's." The Comédie Française and the Académie have never been able to wrest the palm from Grenoble. In Italy, notwithstanding the fact that the Eternal City is the capital, we all know the good old saying—"Acqua Tofana"—ahem! I should say, "Lingua Toscana in bocca Romana."

Doubtless, Dayton, Ohio, and Pittsburgh, Pa., not to mention Kokomo, Ind., and Muscatine, Iowa, will probably continue to hug their "r's" to themselves, and why shouldn't they, bless 'em! If, in retaliation, Station W. E. S. T. starts telling the world how the consonant which precedes "s" in the alphabet is produced, the r-less New Yawkah may find himself on the defensive, and troubled by a new and particularly stubborn variety of static.



IF I were asked what I considered the most asinine thing any manager of a musical or theatrical attraction could do when he didn't like the way the critics wrote about his enterprise, I would say refuse admission to the offending critics.

Therefore, if the facts are as they

have been reported, I think a leather medal should be presented to the press representative or business manager, or whoever is responsible for the edict that Ernest Newman is to be barred from performances by the Diaghileff ballet in London.

It seems that what the erstwhile guest critic of the New York Evening Post wrote about Auric's pantomime, "La Pastorale," one of the novelties of the season at His Majesty's Theater, thoroughly exasperated someone in authority. The veteran reviewer was then notified by telephone that the seat reserved for him would no longer be at his disposal.

In humorous vein, but with plenty of sting in his genteel irony, Newman quotes the adaptation of Thomas Moore's lines used by Schumann for "Paradise and the Peri":

One morn, at gate of Eden, a Peri,
Weeping, disconsolate, was standing:
And as she, listening, heard the springs
Of life within like music flowing
Wept she, to think her recreant race
Should e'er have lost that sacred place.

The Peri, he explains, "c'est moi." Now he is waiting to see what the management will do with respect to some equally sharp criticism written subsequently by other critics, for he takes the position that either his colleagues should be stricken from the first-night list or his name restored to it. The former course, he suggests, would be much the less painful for him.

Two reviews by Newman, it will be remembered, were the cause of the temporary rupture between the Friends of Music and the New York reviewers two years ago, when press tickets were for a while withdrawn. However, I think everyone concerned with that little flare-up will be more than happy to let sleeping dogs lie.



MEANWHILE, I note that the Atlantic City reporters are quoting Amelita Galli-Curci as saying she would rather go to a musical comedy than an opera; that she hugely enjoys the gaiety of the light shows; that Americans really are not so very fond of opera, and that, so far as their preference for the Broadway type of amusement is involved, she doesn't blame them. I have known other opera artists who were ready to admit that the opera house was the last place they would go for entertainment. That is by no means surprising. What, I think, would be more illuminating, would be to find out where the clever fun-makers in the Broadway shows go, when they yearn for some real music. I suspect not a few of them have paid out good money to listen to the velvet-voiced Amelita.



THIS is a tale of two elderly ladies, an old feud and one or more cups of tea.

Everyone knows that Wagner and Nietzsche quarreled over something or other, and on that basis almost everybody has reached a conclusion that probably Nietzsche was justified in afterward asserting that "Carmen" was a better opera than anything Wagner conceived.

The two men turned their backs on each other at the time Wagner was developing Bayreuth, and their families erased one another from their calling and speaking lists.

But Elisabeth Forster Nietzsche, sister of the author of "Thus Spake Zarathustra," lived on, and on, after the principals of the old estrangement had long been gone from the reach of human pettiness. And it was she who had first interested her brother in the Bayreuth undertaking. Possibly she may never have felt the quarrel was a credit to either of the two great men.

At any rate, she survived to see Wagner's music everywhere loved, and the unreasonableness of his treatment of others accepted as merely one of the peculiarities of his genius.

So, when a festival was held recently in Weimar, and the Wagner family went there to be present at performances of

operas by Siegfried Wagner, she let it be known that she would be at home there to old friends who were present at the founding of Bayreuth.

Siegfried Wagner did not go to see her; but some little flutter of excitement was caused when the Countess Gräfin, stepdaughter of the mighty Richard, appeared among the guests.

Just what was said over the teacups may never find its way into print. Quite possibly it would not make very interesting reading if it did. But I am sure that neither Wagner's music nor Nietzsche's writings will lose any prestige, whatever, from the respective concessions made by the two old ladies.



EVER since John Erskine's "The Private Life of Helen of Troy" entered the list of best sellers, the readers of that witty series of imaginary conversations have been curious about the personality of the author, who had hitherto been renowned only as a writer of literary essays—a distinction to be expected of a professor of English in Columbia University. Consequently, he has been interviewed by the press almost as assiduously as though he were a cinema actor or an athlete of prowess.

I judge from the published results of the interrogatories that Professor Erskine is either unskilled in the wiles of publicity or averse to self-advertisement, for the reporters obtained very little from him. Not one of them discovered, for instance, that he is a musician.

That fact, known for some time by his associates, was disclosed in print only the day before he appeared as piano soloist with an orchestra at Columbia and played Mozart's D Major Concerto.

Now in view of his evident modesty about his versatile talents, I am wondering if he prefers to regard this concert as a public event or as a chapter in "The Private Life of Erskine of Columbia."



WOMAN, bless her, has pulled the strings in many an opera house, and doubtless will continue to do so.

But women directors and managers have been few in the lyric theaters of the world.

When Mary Garden took over the reins of the Chicago company some five years ago, it was brought to the attention of your readers that she was not alone in her glory as impresaria.

For, at the very time a commotion was being made over Our Mary's elevation to the sanctum sanctorum of the Auditorium, another of the sex was piloting opera in one of the best known of Europe's musical institutions.

The Garden regime lasted a little over a year, if I remember correctly, concluding with the withdrawal of the McCormick millions from the support of the Chicago venture.

But the virtue of Mary's Italian confrère was considerably longer.

Emma Carelli, whose husband, Walter Mocchi, is also an impresario, became the directing head of the Costanzi in Rome about nine years ago, and has administered its affairs subsequently with apparent competence, if not with a brilliance to place that institution in the same category as Milan's La Scala.

Now, I am advised, she is to retire, and her successor will be none other than the redoubtable Pietro Mascagni.

Behind the change looms the figure of Mussolini, without whom nothing seems to happen in any field of endeavor in the Italy of today. The Duce is said to have a dream of a concatenation of Italian opera houses under the control of the central government—otherwise, himself—which will be a glory to the nation and to the times.

Toscanini's difficulties at La Scala, if some of those pretending to be "in the know" are to be believed, arose from his opposition to this plan of operatic unification under Mussolinic domination.

I will not presume to say that theirs is the right explanation of the still mysterious happenings at La Scala, but it is now a matter of news record that the Governor of Rome has purchased the

[Continued on next page]



[Continued from preceding page]

Costanzi and that a new opera house is being planned for Rome that will add to the grandeur of the Eternal City.

It is reported that Tullio Serafin will have charge of the orchestra when the new house is ready a year from January. Whether this will be by arrangement with the Metropolitan, or whether at the conclusion of his initial contract (which, I understand, was for three years), Serafin will prefer to be one of the jewels of the Mussolinic diadem, is more than I can say.

At any rate, since Mascagni seems to have about given up hope of ever writing another "Cavalleria," it would seem at this distance that his name might very well be coupled with that of the new house, to the distinction of both the theater and the composer.

Mme. Carelli was, like Mary Garden, a noted singer before she took over the reins of management. If she is to retire now, it will be with the satisfaction of having carried on a particularly difficult undertaking for a longer period, so far as I have ever heard or read, than is to the credit of any other woman.

But, do singers who have had their fling in management retire?

For a guiding precedent, I can only call to mind the circumstance that Chicago still basks in the radiance of the quenchless Mary Garden.



BECAUSE the term woodwind no longer meets the requirements of a section of the orchestra that includes silver, and sometimes brass instruments, as well as those that are really of wood, a suggestion has been made that the term *woodsilverbrasswind* be substituted.

Why the term "reeds" should not be used, just as "strings" is, has always puzzled me. We would then have three easy designations: "strings," "reeds" and "brass."

I know that some stickler for fact will hasten to inform me that the present-day flute is not a reed instrument, but in view of its history, I think no violence would be done to it if so included.

As for the term "wood," there is usually some wood in every conductor's string section—as some of our Philharmonic enthusiasts will admit with respect to the New York Symphony, or vice versa, observes your

McPherson

Permanent Opera Moves for London

LONDON, July 25.—Sentiment for permanent opera groups in London is undeniably growing. Isadore de Lara, the composer, who has been one of the most enthusiastic proponents of a national opera scheme, recently held a meeting to further the plan at the Chelsea Polytechnic building. This was attended by a number of persons prominent in social and artistic life. At the same time, the committee of the Old Vic Theater is pushing forward a plan for a joint theater, the Sadler's Wells, where it is hoped to establish "a permanent opera company where young aspirants can gain an operatic training and where some of those English artists who are at present obliged to adopt foreign names and sell their talents to foreign capitals will be included."

ORGANISTS TO MEET IN PHILADELPHIA

Prize Composition Will Be Heard at National Convention

PHILADELPHIA, July 31.—Organists from all over the United States will attend the nineteenth annual convention of the National Association of Organists here, from Aug. 31, to Sept. 3. The president, Henry S. Fry of Philadelphia, will preside, and Mayor Kendrick will give the welcome of the city.

One special event will be the first public performance of the prize organ composition and the award of \$500, the gift of the Austin Organ Company, and the Audsley Gold Medal, to the composer. Prize papers will also be read on organ playing and construction.

On Wednesday evening a festival concert will be given in the Wanamaker Grand Court after a special visit to the Sesquicentennial. The members will enjoy a day at Atlantic City where the High School organ will be played by Rollo Maitland and Arthur Scott Brook. They will also be the guests of Pierre S. du Pont at Longwood, Del., hearing a recital by Firmin Swinnen.

Among the recitalists to be heard in Philadelphia are Carolyn M. Cramp, Charles M. Courboin, Edward Eigenschien, Arthur H. Turner and George Volk.

Church music will be discussed in a paper by Rowland W. Dunham, a noted authority on the work of the choir-master. There will be a splendid opportunity for organists to meet socially at the numerous lunches and suppers. The full program can be obtained from the Secretary, National Association of Organists, Wanamaker Auditorium, New York.

Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

"Elsa" and "Violetta" Tread Zoo Stage

CINCINNATI, July 31.—"Lohengrin" and "La Traviata" were the alternating operas given by the Zoo opera during the week of July 25. The company gave an exceptionally fine performance of the work by Wagner. The plot of this opera appeals to all. The oppression of a lovely young woman by designing folk is always a cause for sympathy!

Forrest Lament was truly splendid in the title rôle, distinguishing himself by his fine vocal art and excellent acting. He sang the difficult score with ease, beauty of tone and authority.

Alma Peterson sang the rôle of Elsa, giving a lovely and womanly impersonation of the character. Her voice at all times was equal to the demands. She received quite an ovation.

The part of King Henry was sung by Herbert Gould with dignity and fine voice. *Telramund* was taken by Fred Patton, who sang and acted the rôle with considerable fire. Here is a singer whose acting seems to improve with each appearance. His voice is always splendid. Howard Preston sang this rôle on Tuesday.

The *Ortrud* of Martha Wittkowska was a revelation, and was magnificently sung and acted. Especially fine was her work in the somewhat long second act scene on the cathedral steps, where she and *Telramund* conspire. The audience was quick to appreciate this artist. Of course, some of the lovely music had to be cut. The chorus sang and acted in a fine manner, the conductor, Mr. Van Grove, conducting with authority.

The smaller rôles were satisfactorily filled. Among those heard in addition were Louis Jochen as the *Herold*, and as

the *Pages*, Pearl Besuner, Violet Summer, Eulah Cornor and Tecla Richert.

The costuming and stage settings were unusually fine. Taken all in all, "Lohengrin" is one of the outstanding artistic offerings this company has given so far.

On Monday evening, July 26, the alternate opera of the week "La Traviata" by Verdi was given its first performance. The audience was not quite so large as the preceding night, but it was most enthusiastic. The work was splendidly given under the leadership of Adolph Schmid. Many may feel that the music is somewhat faded, but it will outlive a considerable portion of the modern output, as it abounds in lovely melody.

Melvena Passmore, in the title rôle, sang and acted with skill and surety. Her singing of the well known arias and duets brought forth great applause.

Alfredo as portrayed by Ernest Davis, was also satisfactory vocally and histrionically. Ernest Torti as the elder *Germon* was convincing, singing and acting his part with assurance and beauty of tone.

Favorable mention must be given to Natale Cervi as *Baron Duphal* and *Doctor Grenville*, Kathryn Brown as *Flora* and Herbert Gould as the *Marquis*. Others heard were Leon Braude, Miss Gesuner and Max Toft. This opera was also beautifully staged.

It is gratifying to note that music lovers, musicians and the general public are generously patronizing these operatic offerings. All seem grateful for the opportunity of hearing these painstaking artists and will be sorry when the season draws to a close.

PHILIP WERTHNER.

WHITEMAN REMEMBERS, AND LEADS CONCERT ON MALL

Large Crowds Hear Jazzist's Men—Play Vienna Importation—Goldman Schedule Altered

Music on the Mall last week brought a little special variety, and those who are in the habit of going to the Central Park concerts regularly defied clouds and inklings of wet weather Sunday afternoon in order to witness the innovation.

It was a concert by Paul Whiteman and his orchestra, just returned from European successes. Mr. Whiteman's Central Park program was in fulfillment of a promise made to Mayor Walker before he left for Europe: he had told the Mayor that he would give a concert on the Mall when he got back from the other side of the Atlantic. It was a typical Whiteman program, consisting of "Meet the Boys," a bicycle

PORTLAND BACKS SYMPHONY

Local Public Subscribes for Two-thirds of Quota—Officers Elected

PORTLAND, ORE., July 31.—The second season of the Portland Symphony promises to continue the excellent success that attended the first, for it has just been announced by Mrs. Donald Spencer, manager of the orchestra, that two-thirds of the subscription seats for the season have already been sold. The Portland Symphony, under the leadership of Willem van Hoogstraten, will begin its new season in November. So, three months remain for the other one-third subscriptions to be sold. Since interest in the local orchestra has naturally been greatly increased by the pre-eminent success of the first season, there is little fear that the remaining subscriptions will not be taken by the Portland musical public. Allowing for the usually high percentage of purchases for single concerts, it is certain that each program of the orchestra's season will be played to a practically full house.

At the annual meeting of the Symphony Society, the following officers were re-elected: Edgar B. Piper, president; Edward Cockingham, Ben Selling, Mrs. William MacMaster, Mrs. W. E. Ayer and Mrs. Sigmund Frank, vice-presidents; J. C. Ainsworth, treasurer; Mrs. Henry L. Corbett and Mrs. Donald Spencer, secretaries; Walter S. Babson, William S. Knox, Donald J. Sterling, Isabella Gould, Kurt Koehler, Mrs. Robert Strong, Mrs. T. D. Honeyman, Mrs. Henry W. Metzger, A. E. Watzek, James B. Kerr, E. A. Sargent, Lawrence R. Wheeler and Percy A. Smith, directors. JOCELYN FOULKES.

pump solo, two-piano numbers by Harry Perella and Raymond Turner, who also presided at the pianos for Gershwin's "Rhapsody in Blue," for which intermission was foregone because of the threatening weather. From Vienna Mr. Whiteman brings back a new piece, "Madonna," which he played Sunday afternoon. "Valencia" with variations pleased those who have heard it enough to want variations. The audience was estimated at more than 12,000.

The Tuesday night concert of the Goldman Band in the Mall brought a record crowd. Del Staigers, Edwin Franko Goldman's new cornetist, played Bellstedt's "Centennial" Fantasia and had to give an encore. So pleased were the listeners with the program—consisting of the Overture to "Oberon," and popular things by Massenet, Puccini, Wagner, Verdi and others—that eight extras had to be added to the printed list.

Several changes have been made in the schedule of the Goldman concerts on the Campus of the New York University and the Mall in Central Park. The closing concert on the Campus will be on Friday evening Aug. 20 instead of Aug. 21, as first announced. The Saturday evening concert will be played at Central Park. This will close the ninth consecutive season of this band, marking the third at Central Park and the second at New York University. The annual choral program, originally scheduled for the University concert of Aug. 8, will be heard on Saturday, Aug. 7, instead.

TO REVISIT EUROPE

Milwaukee Liederkrantz Reports Successful Tour on Return from Abroad

MILWAUKEE, July 31.—Another tour of Central Europe is being planned by the Milwaukee Liederkrantz for 1928. At that time the organization, which recently returned from a tour on the Continent, plans to enter a song festival in Vienna. Dinner and receptions are being given by friends of the large number of singers and their friends who made the trip. In all about 153 were in the party.

D. C. Luening, the 78-year-old choir-master, expressed himself as well pleased with the artistic results of the trip. In the tour just closed, most of the forty concerts were given in Germany, with a few in Switzerland and other countries.

At Dresden representatives of thirty-three organizations, each carrying their own flag, greeted the singers. Much good will was everywhere manifest for the American visitors.

C. O. SKINROOD.



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Athens Festival Brings a Series of Enjoyable Events

ATHENS GA., July 31.—Through the efforts of George Granberry, director of the music department of the University of Georgia Summer School, a music festival was given at Woodruff Hall here, July 20 to 23. The chorus was made up of summer school students, directed by Mrs. Granberry. A local violin ensemble, trained by Austin J. Wight, and directed by Mr. Granberry, was heard. Scenes from "Butterfly," "Faust" and "Cavalleria Rusticana" were sung.

The festival opened with a concert. Mary Craig, lyric soprano, sang "Ah Love, but a Day," by Mrs. Beach; the Waltz Song from "Romeo and Juliet" and a duet from "Don Giovanni" with Glenn Crowder Stables, baritone. In this last number, their voices blended unusually well. Henri Scott gave a splendid rendition of the Toreador's Song from "Carmen" and "The Blind Ploughman" by Clark. Marie Stone Langston, contralto, of the Philadelphia Civic Opera, sang "La Mort de Jeanne d'Arc" by Bemberg, in a smooth voice. Mrs. George Granberry played the first movement of the A Minor Concerto by Grieg brilliantly. Wilson P. Price played the orchestral parts on a second piano. Emil B. Michaelis, violinist, played the G Major Sonata of Grieg. Mrs. Granberry accompanying.

The concert closed with the second act of "Samson and Delilah," Corinne Wollerman accompanying. Marguerita Sylva was most beautiful as *Delilah*. She gave an authoritative version of this part. Her voice has increased in range and her acting was arresting. She was ably supported by Judson House as *Samson*, and Mr. Scott as the *High Priest*.

On July 21 "Madama Butterfly" was given. Miss Craig in the title rôle was charming. Her voice is a lyric soprano, she has decided dramatic talent and her acting was delightful as *Cio-Cio-San*. Mme. Langston was entirely satisfying as *Suzuki*. As *Pinkerton*, Mr. House revealed a splendid voice, and Mr. Scott as actor and singer was most able in the rôles of the *Bonze* and *Sharpless*. Glenn C. Stables has a fine baritone and showed himself to be a good actor, as *Goro*.

Young People's Matinée

A young people's matinée was given on July 22 at the Chapel. Mr. Granberry directed a gigantic ensemble of thirty-three pianists in classic numbers. The Andante from the "Surprise" Symphony of Haydn; a Gavotte by Bach; a Minuet by Mozart; a piano arrangement of the vocal duet from "Don Giovanni," and the "Turkish March" of Beethoven, were given. Mr. Granberry was very successful in ensemble work, and these numbers were the features of the program. Mrs. Granberry played a group of solos delightfully. Her numbers were by Poldini, Debussy and Beethoven.

Mr. Granberry told the story of the beginning of instrumental music with



Photo by Arnett's Studio, Athens, Ga.

Artists Hold Informal Gathering Between Rehearsals at the Athens, Ga., Festival. In the Picture Are Shown, Seated on Ground, Second from Left, George F. Granberry, Organizer of the Festival; Seated Back of Him, Mrs. Granberry, Pianist; Standing to Her Left, Judson House, Tenor; in Order Left to Right, After Mr. House, Mrs. House; Corinne Wollerson, Accompanist; Dr. J. S. Stewart, Director of the University of Georgia Summer School; Marguerita Sylva, Mezzo-Soprano; Major Smith, Mme. Sylva's Husband; Henri Scott, Bass; Mary Craig, Soprano; Mrs. J. S. Stewart; Seated Below Mrs. Stewart, Glenn Stables, Baritone, and Seated at Mr. Stables' Left, Marie Stone Langston, Contralto.

illustrations. Eugenia Dozier and Sarah Sharp, both of Atlanta, gave various aesthetic dances. They are pupils of Mrs. Pitter Spiker, Atlanta, Ga.

Marguerita Sylva gave one of her unique home recitals on the evening of July 22. This artist captivated the audience, in her fourth appearance in Athens. She sang several songs still in manuscript and many request numbers. In "The Women" by Sinding, her dramatic talent was marked. Other numbers were "Tambourin" by Julien Tiersot.

Pupils Heard in Recital at Wichita

WICHITA, KAN., July 31.—Ruth Andrews, resident soprano, who is studying in the East through the summer, gave a recital in the Consistory Building recently before a representative audience, in which she was assisted by Duff Middleton, violinist, and Mrs. Roy Campbell, accompanist. A piano and violin recital by pupils of Joseph and

"Serenata de Maggio" by Betinelli, "Fioeca la Neve," by Cimara, "Redemption" by César Franck, and "J'ai Pleuré en Rêve" by Hûe. Mme. Sylva concluded her program with several arias from "Carmen," given in Spanish costume. She had to give many encores.

The closing performance of the Musical Festival at Athens comprised scenes from "Faust" and "Cavalleria Rusticana." Mr. House, in the tenor rôles of both operas, showed the beauty of his voice. Mr. Scott was as usual a most

satisfying *Mephistopheles*. Miss Craig as *Marguerite* was graceful and lyric-voiced. The sensation of the evening was Mme. Sylva's *Santuzza*—a passionate, fiery portrayal. Glenn Stables in the rôle of *Alfio* proved to have real dramatic power and a fine baritone. Mme. Langston as *Martha* and *Mamma Lucia* filled these rôles adequately. Miss Wollerson at the piano was very efficient. The festival was a great success. Social functions proved very enjoyable.

V. G. TUPPER.

Musical Folk Visit Carlsbad

CARLSBAD, July 15.—Orchestral events have provided an interesting feature in the summer events at this health resort. Perhaps the outstanding event of the summer was the concert conducted here by Richard Strauss, with an augmented orchestra, recently. Among the well-known musical visitors is Frieda Hempel, the noted soprano. Other arrivals include Mr. and Mrs. Frederick Steinway.

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Maoris Have Chants Based on War Terms

THE songs of the Maori natives of Australia were recently described in a London contemporary by Alfred Hill, of Sydney, New South Wales. Mr. Hill, who recently visited America, said that "early contact with whites brought sea-songs and chants from the whalers, hymns, chants, and ceremony from the missionaries, and words of command from the soldiers. All these influences have played their part in altering the Maori's idea of music. The chanting ritual and catechism of the missionaries appealed strongly to a race who already loved ceremony and caste. When the soldiers came among them they made war songs out of the English words of command, 'Right wheel,' 'Left wheel,' 'Right about,' believing that they contained some magical power."

SEATTLE HEARS OWN TENOR AND SOPRANO

Summer Courses Attract Large Number of Students

By David Scheetz Craig

SEATTLE, July 31.—In the University of Washington stadium, overlooking Lake Washington, Theo Karle, Seattle's own tenor, gave his farewell concert before leaving for Europe, delighting a generous audience with a program mainly of English numbers, justified by his splendid enunciation. Included on the program was "Twilight," by Katherine Glen, a Seattle composer.

After an absence of five years, Genevieve Wallin, soprano, returned to Seattle and sang in a brilliant recital in the Woman's Century Club, assisted by Ebba Frederickson, violinist, and Hattie Edenholm, pianist, two other young artists.

The Art Publication Society, publishers of the Progressive Series of Piano Lessons, is giving a normal course in Seattle under the direction of Louis Victor Saar, of Chicago, and Lola Stone Evans. An enthusiastic class is in session.

The annual June luncheon of the Seattle Musical Art Society, celebrating its fourteenth anniversary, was held in the D. A. R. clubhouse, a letter from the incoming president, Mrs. Henry H. Shead, being read in her absence. The charming musical program was given by Ethel Poole Morck, pianist, and Mrs. Carl Hoblitzell, soprano.

Another of the stadium concerts, a course sponsored by the Associated

San Antonio Senior Orchestra is Civic Asset



SAN ANTONIO, TEX., July 31.—The Senior Orchestra of San Antonio is tangible evidence to the citizens of this city of the value of music study for high school students. Emil Zoller is the conductor, and in the above illustration is shown with the young players, all local musicians, many of whom have been trained by him in the local high schools. He is supervisor of the orchestras in the senior and junior high schools of the city and has produced excellent results in the department. The orchestra serves the double, and inestimably valuable, purpose of creating an artistic standard among the younger San Antonians, thus creating excellent musical taste among that portion of the public that will soon be deciding the musical activity of the city; and it also offers a stimulus for study and a field for the immediate exercise of the talent of the musically gifted and ambitious.

Students of the University of Washington, was given by Ernest Davis, tenor, whose last appearance here in the "Wayfarer" pageant created enthusiasm. Mr. Davis again demonstrated his ability in the huge bowl.

"Constructive Music Pedagogy" was the title of the course given by Willia Eades Honska, piano teacher, in a normal class in Seattle. Mrs. Honska is from Portland, Ore.

Piano students of Sadie V. Mossman played in an interesting program in the Y. W. C. A. auditorium, the following pupils taking part: Esther Goethals, Edward Crawford, Genevieve Tracy, Gwendolyn Hackley, Anna Christianson, Virginia Barnett, Barnett Crawford, Opal Nicholson, Florence Neederlee, Gwendolyn Nelson, Selma Berg, Elizabeth Brodt, Laura Nelson, Ruth MacGinnitie, Marjorie Brodt, and Doris Barth.

Gene Paul presented Gretchen Fengler in recital, assisted by other saxophone students of Mr. Paul. Miss Fengler's numbers were Beethoven's "Moonlight" Sonata and Paul's Caprice. Among the

ensemble selections were Massenet's "Elegie," the "Tannhäuser" March, and the Sextette from "Lucia."

Mrs. Clifford Moore, of Portland, Ore., gave a summer course in the Moore Fundamental Music System, drawing attention from many teachers in the Pacific Northwest.

AID SCALE PRACTICE

Art Publication Society of St. Louis Issues Exercises for Thumb

ST. LOUIS, July 31.—Interesting things are being done with scale practice by the Art Publication Society, which for five years has maintained a number of piano studios in St. Louis in order to learn first hand the problems of the piano teacher and find the solutions therefor. The Society is preparing a series of melodious pieces in the first grade that provide a "crossing of the thumb" in at least one or two places. The crossings are not introduced into the piece in such a manner as to emphasize their presence but follow as a natural musical sequence to the preceding phrases. Thus, irksome monotony is eliminated, and the child, at the very beginning of his music study, unconsciously begins to acquire that technical facility required for satisfactory development in piano playing.

The easiest pieces are in whole and half notes, and the crossings occur sometimes in the right hand when the left hand is idle, or vice versa, and sometimes the same crossing occurs in both hands at the same time.

To add further to the attractiveness of these little pieces, in most of them the music is written within the range of the child's voice. It is illustrated with appropriate and interesting verses, which may be sung. Merely speaking the words will help the child to sense the rhythm of the music.

In submitting these miniature compositions, the Society introduces a new composer, Rose Gaynor Faeth. It is evident that Mrs. Faeth has a true concept of the child mind and possesses the ingenuity and musicianship necessary to wield a great influence in this particular field of music education.

The first two numbers, which are just off the press, are entitled "Cherry Time" and "My Regiment." Effective and appropriate title pages in colors are used. In addition to the music there is the customary text matter containing a biographical sketch of the composer with study suggestions and information for the teacher.

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HAVANA HEARS "EROICA"

Beethoven's Third Symphony Given for First Time in Cuban Capital

HAVANA, CUBA, July 31.—The first performance in Cuba of Beethoven's "Eroica" Symphony was given in the National Theater the morning of July 18, by the Havana Symphony under the very notable leadership of Gonzalo Roig, its young conductor.

Rudolph Ganz, the celebrated Swiss pianist, well known in Havana, although far away, was heard at this concert through the Duo-Art, playing the Liszt Concerto in E Flat Major, accompanied by the orchestra. This, with the fine accompaniment of the orchestra, brought forth enthusiastic applause.

The concert ended with the Prelude to "Die Meistersinger."

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[Continued from page 4]

Forest Murmurs from "Siegfried," Prelude to Act III and Shepherd's Melody from "Tristan und Isolde," Magic Fire Scene from "Walküre," Overture to "The Flying Dutchman," Good Friday Spell, Transformation Scene and Glorification from "Parsifal," Daybreak and Siegfried's Rhine Journey from "Götterdämmerung," and the Overture to "Tannhäuser."

It was a countless concert, and after the "Lohengrin" Prelude, Mr. Sokoloff followed suit with the orchestra and doffed his coat, too. The closeness of the interior had no apparent effect upon the audience's enjoyment, for the enthusiasm was as high as it has been at any time during the Stadium season. Before the orchestra was allowed to withdraw for intermission, Mr. Sokoloff had to give the Prelude to Act III, "Lohengrin," as an extra. In the Shepherd's Melody, from "Tristan und Isolde," P. Henkelman, who played the English horn solo, was justly rewarded with prolonged applause. S. M.

Roaming Fountains

With many dubious skyward glances, Friday evening's Stadiumites hovered betwixt indoor and outdoor surroundings until Louis Salter, assistant manager of the Concerts, announced that Mr. Sokoloff would begin in the amphitheater, despite visible and sensible drops of rain. The third of Beethoven's "Leonore" Overtures was thus dispensed, to an audience far from indivisible, since some gave ear from the colonnade, and some brave souls listened unconcerned from their accustomed seats, while still others vacillated about the box office in a state of anguished indecision.

The Beethoven having been accomplished, Mr. Sokoloff continued with Respighi's "Fontane di Roma," notwithstanding hints of assistance toward more than impressionist liquidity from the sky. The work sounded to good advantage, however. Its orchestral facility is not to be denied and becomes much more than such under so imaginative a conductor as the Cleveland. It sounded merely unoriginal on Friday, which is a great compliment to Mr. Sokoloff.

After a thoroughly disarming and Wienerisch performance of the "Blue Danube" Waltzes, the conductor turned his attention to the Franck Symphony, which he played simply and nobly and without unnecessary strivings for an atmosphere of mysticism. W. S.

Saturday night's list was a "popular" one, including the "New World" Sym-

phony of Dvorak, given a reading of genuine emotional sincerity by Mr. Sokoloff. The Largo, as ever, won the most enthusiastic esteem of the hearers. The popular works in the second half of the program included a somewhat surprising tidbit in Rachmaninoff's Prelude in C Sharp Minor, orchestrated by Sir Henry Wood, who made a good job of it. There were also the Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream" and Ernest Schelling's rousing "Victory Ball," to represent America. Two Rimsky numbers, the "Flight of the Bee" and the "Song of India," were given as encores.

Sunday Music and Drizzle

From the program led by Mr. Sokoloff on Sunday evening, the "Till Eulenspiegel" of Strauss stood out. This was given a reading of much color, by which its humorous and other tender accents were stressed. The evening's fare included also the "William Tell" Overture, Sibelius' "Valse Triste" and Grainger's "Shepherd's Hey," linked as one number. Brahms' Fourth Symphony formed the second half of the program, and the guest leader gave two movements of the work with marked success. At this time, the weather conditions proved too bad to continue, and the concert was closed as a drizzling rain moved listeners to seek for shelter. There was much applause for the conductor. R. M. K.

Los Angeles Opera Bills Announced for Autumn

[Continued from page 1]

Luella Melius, Mr. Schipa and Mr. Rimini, following on Saturday afternoon, and "Aida," with Rosa Raisa and Aroldo Lindi, on Saturday night.

Claudia Muzio and Richard Bonelli will make their initial bows in "Traviata" on the evening of Oct. 11; Mme. Melius and Mr. Schipa will sing the leading parts in "Barber of Seville" on Oct. 12; and Mme. Raisa, Kathryn Meisle and Paul Althouse will be heard in "Madama Butterfly" on Oct. 14. Saturday's matinee will bring forward Miss Dux, Miss Meisle, Mr. Bonelli and Mr. Althouse.

A performance of "Il Trovatore" in the evening will enlist Mme. Raisa, Mme. Homer, Mr. Lindi and Mr. Rimini in the chief parts.

The closing attraction on the evening of Oct. 18 will be Wagner's "Die Walküre," sung by Elsa Alsen, Anna Fitzu, Miss Meisle, Mr. Althouse and Mr. Baklanoff.

The fact that all of the minor rôles are being filled by members of the chorus, is a great step forward in the foundation for opera in Los Angeles, according to Merle Armitage, business manager of the Association. With more than 300 singers from which to choose, some thirty have already been desig-

nated by Giacomo Spadoni for individual parts. Among these are Mae Dauphiny, Wilma Wylie, Hilda Romaine, Beatrice Comish, Patricia Rebozza, Bernice Center, Elvira Tanzi, Corrine Culberson, Maudelene Smith, Cornelia Black, Edna Greenleaf, Genevieve Chumlea and Maxine Galgleish.

Another factor which will play a large part in widening the appeal of opera in the community, is the size of the Shrine Auditorium, where the performances will be held. With a seating capacity of some 6500, there will be available a large number of seats at popular prices, which are being sold rapidly to students and persons of limited means. The women's committee, headed by Mrs. R. D. Shepherd, is carrying on an effective campaign. The ticket sale to date totals more than \$50,000, with all the loges, but six, taken. HAL DAVIDSON CRAIN.

Concerts from Boston Radio Announced

BOSTON, July 31.—A series of popular Sunday evening concerts, under the auspices of the Near East Relief, is announced to radio audiences by Station WBZ of Boston and Springfield, Mass. The soloists will include Frederick Millar, Esther Dale, Vera Curtis, Weyland Echols, John Campbell, Katherine Gorin, Jeanne Laval, and others.

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AUGUST 8th: GRETA TORPADIE, The Renowned Concert Soprano, whom Igor Stravinsky chose to sing three recitals of his songs in New York and Chicago, himself at the piano, and JULES FALK, Noted Violinist.

AUGUST 15th: PAUL ALTHOUSE, Principal Tenor Metropolitan Opera Company, and ESTELLE WENTWORTH, Formally Prima Donna Soprano of San Carlo Opera Company, Guest Artist at Berlin, Vienna and Buenos Aires Opera Houses.

AUGUST 22nd: MARIE TIFFANY, Prima Donna Soprano Metropolitan Opera Co., and JULES FALK, Noted Violinist.

AUGUST 29th: MME. JULIA CLAUSSEN, Prima Donna Mezzo-Soprano Metropolitan Opera Company, and HENRI SCOTT, Formerly Principal Bass-Baritone Metropolitan Opera Co.

CLARENCE FUHRMAN AT THE PIANO

Julia Claussen

Jules Falk

The artists during the July recitals were: MME. JULIA CLAUSSEN, Prima Donna Mezzo-Soprano, Metropolitan Opera Co., PAUL ALTHOUSE, Principal Tenor Metropolitan Opera Company, IRENE WILLIAMS, Prima Donna Soprano Hinshaw's Mozart Opera Company, JUDSON HOUSE, Tenor, DORIS DOE, Contralto, and ARTHUR KRAFT, Tenor.

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Paul Althouse



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Henri Scott



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St. Louis Enjoys Lehar Score

ST. LOUIS, Mo., July 31.—The Municipal Opera Company this week produced "The Count of Luxembourg," by Lehar. The production was marked with enthusiasm and verve. Dorothy Maynard sang and acted delightfully as *Angele Didier*. Thomas Conkey had the part of the Count, while Robinson Newbold was the *Grand Duke*. Every member of the cast, including Irene Dunne, Edward Molitore and Roland Woodruff, showed that they enjoyed the gay spirit of the piece. Bernice Mershon as *Princess Kokozeff* accomplished her task in her accustomed competent manner. S. L. C.

Wolfsohn to Manage Persinger Quartet in Bay District

SAN FRANCISCO, CAL., July 31.—It is announced that the Wolfsohn Musical Bureau will manage the Bay District concerts to be given by the Persinger String Quartet under the sponsorship of Mrs. J. B. Casserly, Mrs. W. B. Bourne, Sidney Erhman, John Drum, and Noel Sullivan. Elias Hecht, founder of this ensemble, which has hitherto been the quartet of the San Francisco Chamber Music Society, is an honorary member of this committee of sponsors. M. M. F.

Violinist Honored by Oregon Harpists

PORTLAND, ORE., July 31.—Paul Stassevitch, violinist, was guest of honor at the monthly meeting of the Oregon Chapter of the National Association of Harpists. The program was given by Ruth Lorraine Close, Doris Helen Patterson, Florine Stone, harpists; Doris Wildman, flutist; Marie McDonald, violinist, and David Campbell, pianist. J. F.

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MILTON WEIL - - - Editor
RAY C. B. BROWN, Managing Editor
OSCAR THOMPSON, Associate Editor

CHICAGO OFFICE: Suite 2114 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.
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CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.
 CLEVELAND: Florence M. Bachyts, 2100 Stearns Rd.

PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

ST. LOUIS, MO.: Susan L. Cost, 5533A Cabanne Ave. Phone Forest 6656.

DETROIT, MICH.: Mabel J. McDonough Furney, 619 Webb Ave.

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NEW YORK, AUGUST 7, 1926

TEACHING STANDARDS

THE adage that "a chain is as strong as its weakest link" does not apply to organizations formed by men and women in the furtherance of a common cause, for an organization is stronger than any of its constituent parts. The combined idealism of a group is an ethical force sustaining the least idealistic member on a higher plane than he would otherwise occupy. Example is as necessary as precept in the maintenance of high standards of conduct, and the strength of organization is largely composed of individual examples.

It is to the credit of the profession of music teaching that practically all the movements for increasing the dignity, authority and integrity of teachers have originated in the profession itself. The sincere and conscientious teachers have been the first to deplore the presence of charlatanism and dishonesty in the ranks, and have been ever active in their efforts to eliminate unethical taints. Voluntary association in a cause of this kind is more potent than legislation or any other social force applied from the outside.

One welcomes the Associated Music Teachers' League as the latest organization formed for the betterment of the profession, and indorses its principles as set forth in its announcement in last week's issue of this paper. Especially does one commend its standard of professional courtesy, which includes such items as the following:

"No teacher shall speak in a derogatory manner of another. Each teacher, in listening to the performance of a pupil of another shall, when faults are evident, assume that the instructor has taught

properly, and that the pupil did not comprehend the full importance of the instruction as given him. No teacher shall claim the work of a pupil unless that pupil has studied under him at least one year. No teacher shall accept a pupil if he has failed to settle all just accounts with his previous teacher, unless he promises to settle within a reasonable time."

In promulgating these and similar stipulations of membership, the new league is not taking a novel position, for other organizations have formulated ethical codes of parallel tendencies. The interesting and significant point is that another organization has come into existence among teachers of music, setting high standards of professional conduct, aiming at the abolishment of petty rivalries and jealousies, making provision for the assistance of needy members from a relief fund, and encouraging co-operation in the cause of music itself.

NATIONALISM IN MUSIC

ONE of the latest protestants against the present tendency, both at home and abroad, to regard jazz as representative of American nationalism in music is Charles L. Buchanan, who contributes an article to the current issue of *The Outlook*. He bases his argument on the thesis that great and perdurable music owes its greatness and its longevity to the genius of individuals and that nationalism is, after all, a secondary characteristic. He writes:

"In looking over the history of music, one notes the significant fact that there is hardly a trace of national character to be found in the kind of music that is by consensus of the best opinion accepted as great music. It would be difficult to name a single instance where a composition that is built out of national material has attained pre-eminent distinction. Take any one of the world's great pieces of music, and ask yourself whether, as sheer sound, it is indicative of any national origin whatever. Suppose you did not know that Beethoven and Wagner were Germans, that Tchaikovsky was a Russian, that Chopin was a Pole, and then suppose you were challenged to detect their nationalities from the Fifth Symphony, the 'Tristan' prelude, the 'Adagio Lamentoso' and the great C minor Etude.

"Try listening to unfamiliar music with the object of identifying its nationality. You will probably find that whatever clue you light upon will be given you by the presence of an idiom that is personal and peculiar to the composer. If you detect (as you very probably may) Scriabin, Ravel, Debussy or Stravinsky, it will be because you hear in the music some pronounced, distinct, individual characteristics. In other words, the hint that sets you on the right track will come from a highly personal and original mode of expression with which the matter of nationalism has nothing whatsoever to do.

"How, then, does nationalism legitimately and effectively express itself in music? Through the point of view back of the music; a point of view which may be the subconscious accumulations of generations of national inheritance. You cannot teach a man to express nationality in his art, nor can he achieve a national expression through the naive expedient of merely dragging a popular tune into the finale of his symphony. It is not the material a man uses that makes his nationality apparent; it is the way he uses it. Chabrier, Ravel and Debussy have written Spanish rhapsodies, based on melodic and harmonic material alien to their own nationality, yet their music remains essentially and unmistakably French.

"Nothing could be more absurd and short-sighted than our facile notion that the American composer must base his art exclusively upon our popular music. Even though we were to determine that jazz was our legitimate musical expression, and even though we were to mark it out as our equivalent to the folk-music of other nations, we should still be confronted by the fact that our popular notion of

the predominance of this folk element in music is demonstrably erroneous."

Mr. Buchanan's argument does not go deeply enough into the question of what constitutes nationality. He does not attempt to explain, for instance, what it is that is so "essentially and unmistakably French" in the Spanish excursions of Chabrier, Ravel and Debussy. But he is right in maintaining that the feeling of nationality in music "is a thing that must come of itself; you cannot create it through organization and forced draught, or through merely willing it."

Whether or not jazz, which happens to be at the moment a characteristic of our popular music, will endure as a folk characteristic is a question that will be decided not by us but by time itself. Our composers do not need, however, to feel any obligation to employ the jazz technic as a symbol of their Americanism. Their task is to write music that will be great and enduring by virtue of its ideas and its eloquence of expression.

Personalities



Daisy Jean Says Vacation Good-bye

Before sailing for Europe, Daisy Jean, singer-cellist-pianist, paid a parting visit to her singing teacher, Bessie Bowie. Miss Jean, who is shown at the left, will spend the summer abroad, and while visiting her family in Belgium she will work upon her new programs for her coming season in the United States and Canada. In Antwerp and Paris she will give her recital of 'cello and songs at the harp. Early in October she will make her London debut in Aeolian Hall. Later in October she will return to this country, the land of her adoption. Her first New York appearance will be on Nov. 15 in Aeolian Hall.

Heifetz—Before crossing the Pacific for a tour of the Orient, Jascha Heifetz is spending a few weeks in America. He recently arrived from Europe. Prior to leaving France on the Olympic, June 30, Mr. Heifetz visited friends in London.

D'Indy—The cravat as Commander of the Legion of Honor has been given to Vincent d'Indy, veteran French composer. This honor was bestowed in private upon the noted musician by Marshal Lyautey. M. d'Indy was previously created a Chevalier in the order.

Leslie—The name of Grace Leslie, contralto, is mentioned as illustration in a plea for intimate opera made by the music editor of the Boston *Sunday Globe* in a recent issue of that paper. Urging a "Little Theater of Opera" for Boston, he reminds his readers that "big voices are not necessarily great voices" and that many operas, notably Mozart's, "demand not quantity of voice but quality of voice and of artistry."

Kleiber—The latest of a series of German guest conductors to appear in South America will be Erich Kleiber, musical director of the Berlin State Opera. He will go to Buenos Aires on Aug. 3 to begin a series of concert appearances with the orchestra of the Colon Theater. His stay in the Argentine capital will extend until the beginning of November, when he will resume his duties in the opera theater.

Destinn—After a retirement of several years from operatic activities, Emmy Destinn will return for a tour in European cities this summer and autumn, according to advices from abroad. On July 7 Mme. Destinn was scheduled to sing at the Kur Theater in Bad Elster the title rôle in "Tosca," for which American audiences remember the soprano during her Metropolitan activities. Following this, she was expected to undertake a lengthy tour of capitals abroad.

TWO WEEKS' NOTICE ESSENTIAL

READERS who wish **MUSICAL AMERICA** to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

Point and Counterpoint

By Cantus Firmus, Jr.

A Winged Terpsichorean



NEW art form, utilizing temperamental mosquitoes, is being demonstrated in London by A. Moore Hogarth, it seems. One of these insects, who bears the cognomen of Cynthia, was scheduled to dance from the British Broadcasting Company's studio one evening, but—and it was really through no fault of her own—she was prevented from doing so by her untimely end. The *Morning Post* accredits her demise to a sudden heart seizure during a rehearsal, which put an end to her career and made impossible any public (or private) appearance thereafter.

Mr. Hogarth, however, succeeded finally in presenting several daughters of "Cynthia," who were reported to be hardly less talented than their late lamented parent.

"Influenced by the tragic death of 'Cynthia,' the studio took every precaution that the emotion of stage fright should be avoided by her successors. Mr. Hogarth's address started in low, even tones, while the mosquitoes rested quietly in the bottles in which they had travelled. After they were announced they were brought to the 'stage'—a delicate microphone capable of responding not only to the 'elephantine' tread of the mosquitoes, but at the squirming movement of a bacterium.

"Silence prevailed.

"THIS time the mosquitoes buzzed, drowning the sounds of their own footsteps, and then Mr. Hogarth proceeded with his address that nearly caused a tragedy.

"The microphone, delicately adjusted to record the minute pulses of the mosquitoes' wings and feet, ceased working. "There was only a brief interruption however, and then listeners all over Britain heard the buzz of the mosquitoes and the march of their feet reminiscent of that of the Cameron men."

Excelsior!

An Osculatory Ode

WE append a rather beautiful effort by J. R., which appeared in the New York *World's* "Conning Tower":

Marginal Notes on a Stadium Concert Program

The dusk is settling upon the crowd, Some gorgeous gals are talking aloud.

The beautiful stadium, tier above tier; Here and there splendid ankles appear.

And as I writhe on the concrete seat, I find myself sitting at Daphne's feet.

They're playing the matchless Beethoven 5 . . . And there's the bewitchingest maid alive.

With joy the gods would almost blind me
If they'd let me kiss the lass behind me.

Mistake in Terms

POLICEMAN (to street musician)—Here, my man, don't you know it's against the rules to play here? You must accompany me!

Player (tuning instrument)—Go ahead, boss. What piece are you goin' to sing?

Tuners and Hims

FROM London *Tid-Bits*, we reproduce the two following gems:

A suspicious-looking man approached the front door and said, "Are the people of the house in?"

"They're all away," said the maid. "Have you renewed your dog license?" he asked.

"We don't keep a dog."

"I see. Are your electric lights in order?"

"We only burn gas."

"Well, I've come to tune the piano."

The teacher, wishing to arouse the interest of her Sunday school class, asked them to write the names of their favorite hymns.

All the pupils bent their heads over pencil and paper for a few minutes, and then handed in their slips—all except one.

"Come, Mary," said the teacher, "bring your paper to me."

"Mary, with downcast eyes and flaming cheeks, handed the teacher a slip of paper bearing the words: 'Willie Smith.'"

Fashion Note

MR. SUMNER, the valiant guardian of public morality, stated recently that he would not join Mr. Florenz Ziegfeld in his confessed laudable aim of making stage costumes more seemly in the future.

The garb of the *Flower Girls* in "Par-sifal," as envisaged in New York, will therefore be safe for at least a few more seasons!

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Strauss, Jr. had two brothers—Joseph (1827-1870) and Eduard (1835-1916)—both prolific composers of dance music. Richard Strauss (no relation of the preceding) was born in Munich, June 11, 1864, and is still living; numerous operas, songs and tone-poems, including "Tod und Verklärung." Oskar Straus, who spells his name with one "s," was born in Vienna, April 6, 1870, and is still living; wrote several popular operettas, including "Der tapfere Soldat," known in English as "The Chocolate Soldier."

???

An American Première

Question Box Editor:

When, where, and by whom was the first American performance of Holst's "The Planets" given? A says in Chicago, B in New York, and myself in Boston. We agree on 1920 as the year but are not certain as to the exact time.

RUTH ROSENBLUH,

New York, Aug. 2, 1926.

A is right. "The Planets" was given its American première by the Chicago Symphony under Frederick Stock in Chicago on Dec. 31, 1920.

???

Brahms-Paganini

Question Box Editor:

From what work of Paganini did Brahms take the theme for his famous Variations? How would you rank them,

as regards technical difficulty? T. H. Bryn Mawr, Pa., July 18, 1926.

The Twenty-fourth Violin Caprice forms the basis of Brahms' Variations. In the opinion of the Question Box Editor, this set is very close to being the most difficult music ever written for the piano.

???

"Scena Cantante"

Question Box Editor:

What is the meaning of the words "Scena Cantante," attached to Spohr's A Minor Violin Concerto, Op. 47?

F. K. N.,

St. Louis, Aug. 1, 1926.

Spohr called his concerto a "singing scene" and spoke of it in his letters as "in the form of a vocal scena and a duet." This was in order to satisfy the Rossini-ish cravings of Italy in 1816 which necessitated ultra-lyric compositions.

???

Cosima Wagner's Age

Question Box Editor:

Is the wife of Wagner still living? If so, what is her age? W. R.

Flushing, L. I., July 30, 1926.

Cosima Wagner will be eighty-nine years old on Christmas Day of this year. She is living at Villa Wahnfried in Bayreuth, with her son, Siegfried Wagner, and his family. She attended a Bayreuth Festival rehearsal as recently as last year.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Violin and Viola

Question Box Editor:

How, as regards tuning, does the viola differ from the violin?

J. ADAMA.

Sioux City, Iowa, July 26, 1926.

The viola tunes C, G, D, A. The violin tunes G, D, A, E.

???

About La Scala

Question Box Editor:

Is there any particular significance in the title of the Milan Opera House, namely, "La Scala?" I particularly refer to the possibility of the name pertaining to the musical scale.

T. K.

Morgantown, W. Va., July 29, 1926.

La Scala was so named because it was

erected on the site of the church of St. Maria della Scala, and has no connection with the musical scale.

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The Strausses

Question Box Editor:

Will you please tell me the first name of each of the famous composers named Strauss? What were the life dates of each? Will you kindly mention one of the best known compositions of each?

M. W. L.

Erie, Pa., July 25, 1926.

Johann Strauss, Sr., "The Father of the Waltz," was born in Vienna, March 14, 1804; died there Sept. 25, 1849; remembered for his "Bajaderen Walzer." Johann Strauss, Jr., "The Waltz King," was born in Vienna, Oct. 25, 1825; died there June 3, 1899; most famous work, "The Beautiful Blue Danube." Johann

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SURVEY OF EUROPEAN ACTIVITIES

Musical Berlin Gathers at Steinway Banquet



Photo by Freyberg, Reproduced from the Berlin "Tageblatt"

Some of the Noted Guests at the Function Recently Given by Frederick T. Steinway, Head of the Piano-Manufacturing Firm, at the Hotel Esplanade in the German Capital. 1, Frederick T. Steinway; 2, Mrs. Frederick T. Steinway; 3, William R. Steinway of London, General Director of the Firm in Europe; 4, Mrs. William R. Steinway; 5, Mme. Luise Wolff, Wife of the Berlin Concert Director; 6, Fritz Kreisler; 7, Mme. Kreisler; 8, Edwin Fischer, Pianist; 9, Frieda Kwast-Hodapp, Pianist; 10, James Quast; 11, Carl Friedberg, Pianist; 12, Erich Kleiber, Musical Director of the Berlin State Opera; 13, Joseph Schwarz, Baritone; 14, Mrs. Joseph Schwarz; 15, Erich Simon, of the Concert Management, Wolff and Sachs; 16, Erich Sachs of the Same Firm; 17, Dr. Leopold Schmidt, Music Critic of the "Tageblatt"; 18, Ignaz Friedman; 19, Albert Coates, Conductor; 20, Oscar Bie, Musicologist; 21, Emil Bohnke, Conductor of the Berlin Symphony. Also in the Photograph Are George Meader, Tenor of the Metropolitan; Melanie Kurt, Soprano; Mme. Schoen-René, Voice Teacher; Maria Olczewska, Contralto; Richard Tauber, Tenor; Louis Bachner of the National Music School; Arpad Sandor, Pianist, and Others

"Masked Ball" Revival Ends Berlin Opera Year

BERLIN, July 25.—Berlin is now in the midst of the hot midsummer vacation, when opera and concert events give way to mountain and sea in the power of their attraction. Just after the State Opera closed its doors, ostensibly for the radical alterations proposed (these are still being argued before the Landtag) a revival of "Masked Ball" was given.

There were some good singers in the cast, which was headed by Frida Leider as *Amelia*, a part which disclosed her beautiful soprano voice to advantage; Margarete Arndt-Ober as *Ulrica*; Trajan Grosevescu, a fine, light lyric tenor, as *Riccardo*, and Theodor Scheidl, slightly miscast as *Renato*. Erich Kleiber conducted with regard for nuances. The stage production designed by Pirchan, was not quite in this exceptional artist's best style, but nevertheless effective.

Except for some occasional performances in the Theater on the Platz der Republik, which have lately included routine productions of "Meistersinger" and "Flying Dutchman" by the State Opera forces, the summer is very lean musically.

Season Showed Progress

A glance back over the last season shows some creditable achievements, tending to prove that the Berlin opera stages are showing a qualitative improvement over the post-war years. The exception is, however, very marked in some productions of the State Opera, which has been compelled to restrict its artistic personnel almost to the point of poverty, owing in part to the slender financial budget provided by the Ministry of Education.

The sensational departure of Intendant Max Schillings early last winter

left the stage in the hands of Erich Kleiber, the chief musical director, who is a fine disciplinarian and has schooled the ensemble thoroughly in response to his rhythmic and dynamic style. Leo Blech, who returned to this house last winter, is more a man of the theater, steeped in tradition, but with an undeniable personality. The assistant conductors are more or less routine leaders. The direction is shared with Kleiber by Franz Ludwig Hörth, the stage director, who is a modernist by inclination. These two leaders have done much to make the most of conditions.

"Venus and Adonis" by Dr. John Blow Brought to Life by Academy Students

LONDON, July 25.—A recent novelty in the early summer period, which has seen the sudden decline of the musical season as the hot days have come on, was a week of operas given by the students of the Royal Academy of Music at the New Scala Theater.

This included a seventeenth century masque by Dr. John Blow, entitled "Venus and Adonis," along with Puccini's "Gianni Schicchi" and "Dross," a melodrama by Paul Corder. First interest, of course, went to the composition of Blow, who is best remembered as having taught Purcell and as the latter's successor as Westminster Abbey organist.

There is some resemblance to the style of Purcell in this masque, but it is the work of a much more academic and less universal-minded musician. The score had been arranged for a modern orchestra by Sir Julius Harrison, who conducted. The general impression was of a rather artificial musical structure, despite some charming use of dance forms. The singers included Arthur Fear as *Adonis* and Joan Morris as

It is noticeable that the ballet wing of the institution is stronger than the rival one of the Municipal Opera. This is doubtless owing to the presence of a really inventive and energetic ballet master, Max Terpis. The modern novelties this season were largely dance productions—including Respighi's "Renaissance," Wilkens' "Don Morte," de Falla's "El Amor Brujo" (in a version called "The Scarecrow"), Stravinsky's "Pulcinella," Klenau's "Little Ida's Flowers," Strauss' "Legend of Joseph" and other works.

The operatic novelties at the State

Cupid. The performance at best was rather amateurish.

The Puccini opera had a greater success, and its comic spirit was rather well, if exaggeratedly, portrayed. Bruce Anderson as *Gianni Schicchi* reaped perhaps the leading honors, while Murray Brown and Jean Kemp sang well as *Rinuccio* and *Lauretta*.

Mr. Corder has attempted to master the old form of dramatic action to music, as practised by Schumann and others. Only in this case there were no words, but only pantomime. It was somewhat exaggerated in its sentiment, and the music on the whole was not strongly characteristic. Mr. Corder was formerly a student of the Royal Academy of Music. His work is an interesting experiment.

The other events of the Academy's opera week included performances of "Hansel and Gretel" and "Falstaff." The first work provided some difficulties for the young singers. The tendency was to overact. Though laudable attempts were made to master the vocal line, there was some overweighting of the voices by the instruments.

Recitals have dwindled in July to prac-

Court Suit Hinges on Disease's Contract

PARIS July 10.—Yvette Guilbert has been for so many years an idol of the French public that a recent court action in which the famous singer and the theatrical manager, Alphonse Franck, are the chief parties is rousing much attention. In July, 1924, Franck states, as director of the Théâtre Edouard VII, he engaged Mme. Guilbert to appear in a musical comedy, "Amants légitimes." But the singer withdrew, he states, after the general rehearsal on the ground that she was not pleased with some of the couplets she was required to sing. Now Franck is suing for 75,000 francs, alleging that Mme. Guilbert violated her contract.

Opera included one rather important première—that of Alban Berg's "Wozzek," which may or may not hold its own as a measurable contribution to the "new" lyric drama school. Otherwise there were the rather feeble and fantastic "Thief of Happiness" by Bernhard Schuster, and revivals of "Fidelio," "Palestrina," "Werther," "Rienzi" and "Ritter Blaubart" by Reznicek.

Municipal Opera Thrives

A higher musical achievement, on the whole, has been placed to the credit of Municipal Opera, which, under the musical leadership of Bruno Walter and the stage management of Tietjens, was re-organized last autumn from the former German Opera House in Charlottenburg. Though Mr. Walter is at heart a classicist and shrinks from atonal doctrines by instinct, he this season succeeded, by giving Berlin some delightful classics which it had not heard for some time, with really first-class vocalists, in providing many delights. It was in the classics that this theater won its best successes. Thus it was proved that the old is often still "the best." Delightful revivals of such varied works as Gluck's "Iphigenie," "Cosi Fan Tutte," "Entführung aus dem Serail," "Pique Dame," "Elektra," "Ariadne auf Naxos," and "Don Pasquale" were given.

The modern works, which were entrusted to Fritz Zweig, the second conductor, were less successful. These were Gal's "Holy Duck," Busoni's "The Bride Lottery" and Janacek's "Katja Kabanowa"—works which were something of an unfortunate choice among the productions of recent years. Their permanent value is very doubtful, though all were picturesque and colorful.

tically an ebb of music. Nikolai Orloff, Russian pianist, gave an extra recital of Romantic music in the Wigmore Hall at a matinée.

A recent event of interest was a concert over the radio by Carlos Salzedo, harpist, in which he played works by Bach and Haydn, as well as some of his own pieces, on the program of the British Broadcasting Company.

Trio by Collet Wins Favor in Barcelona

BARCELONA, SPAIN, July 15.—An interesting novelty, "Trio Castilian" by Henri Collet, received its first performance here recently at the concert of the Trio de Barcelona. This organization is composed of Mariano Perello, violinist; Ricardo Vines, pianist, and J. P. Marès, violinist. The music is colored with the tang of classical and folk music of Spain, and it won marked enthusiasm from the audience. The other works on the program were Trio in B Flat by Beethoven, and Trio in F Major by Schumann.

"Clavigo" to Have Leipzig Premiere

LEIPZIG, July 18.—"Clavigo," a new opera by Max Ettinger, will have its world-première in Leipzig at the New Theater in the coming October. The première will be conducted by the general music director, Gustav Brecher.

❖ NEWS FROM CONTINENTAL CENTERS



Göttingen Revives Handel's "Ezio"

GÖTTINGEN, July 25.—The annual Handel Festival in this University city again drew interested auditors. A notable tradition was begun in Göttingen in 1919 by Dr. Oskar Hagen, professor of art history at the University and amateur musician, when he conceived the project of reviving Handel's operas.

Prof. Hagen is now professor of art history at the University of Wisconsin, in the United States, but the work is being carried on under the direction of Dr. Niedecken-Gebhard and Schulz-Dornburg, the intendant and conductor of the theater at Münster in Westphalia, to whose energy is due the first German stage production of Purcell's "Dido and Aeneas" last March.

They are assisted by the stage designer, Heinrich Heckroth, and by a group of dancers under the lead of Kurt Jooss. The chief solo singers are drawn from Hamburg, Hanover, and other opera houses; the University of Göttingen supplies a remarkably efficient orchestra, an enthusiastic chorus, and a fine-looking body of supers.

The chief interest of this year's festival lay in the production of "Ezio," "Ottone" was given on alternate evenings, and the festival ended with a ballet to the dances from "Alcina" and Purcell's "Fairy Queen."

Franz Notholt arranged "Ezio" and himself sang the tenor rôles in both operas. Notholt has simplified "Ezio" until little is left of Metastasio's original drama, but the music stands out in its full grandeur. In "Ezio" the most distinguished performance was that of Mme. Pos-Carloforti as Fulvia; in

"Ottone" an American singer, Mme. Eleanor Reynolds, gave a very dramatic presentation of *Gismunda*. Tiny Debüser sang the part of *Theophano* with charm while Mme. Schmidt-Gerlach's finished singing gave prominence to the small part of *Matilda*. Bruno Bergmann appeared in both operas and delivered his arias with dignity and humor.

Essen Has Festival of Music by Reger

ESSEN, July 26.—Five evenings were devoted to a recent Reger Festival given in this industrial town in the Ruhr district. Perhaps the biggest impression made during the festival was in the third concert led by Fritz Busch of the Dresden Opera, who will make his New York debut next winter. He conducted the "Mozart" Variations and Fugue brilliantly. Adolf Busch, violinist, played with much excellence the Violin Concerto in A. The civic orchestra had been augmented to eighty men for the program.

The Essen Musikverein, under Max Fiedler, was heard in the choral works, "The Nun" and the Requiem, on a text by Hebbel. A women's chorus and a male chorus also contributed to the events. The opening number of the program was the Piano Concerto in F Minor, well played by Rudolf Serkin, with the orchestra. Fritz Heitmann, organist, gave the Fantasia and Fugue on the Theme B-A-C-H on the organ in the City Hall, showing much virtuosity.

A number of vocal soloists took part, including Frieda Bierolf, contralto, heard in the Requiem and in "To Hope." Among the other works heard were the Serenade and the "Hiller" Variations, for orchestra, led by Fiedler. Chamber music played by the excellent Busch Quartet, with the addition of the cellist, Hermann Busch, and the viola player, Philip Haas, included the sextet in F, the Piano Quartet in D Minor and the G Minor String Quartet, and the "Concerto in the Old Style."

Basel Hails Petyrek Legend-Opera

BASEL, July 20.—A recent novelty here was the legendary opera by Felix Petyrek, "The Poor Mother and Death." It is based on a fairy tale by Andersen and has a libretto by the young poet, Hans Reinhart. The work had a good reception.

Zemlinsky's "Nano" Given in Freiburg

FREIBURG, July 13.—Alexander Zemlinsky's opera "Nano" was a recent novelty at the local opera house. The Czech composer, who has been resident for many years in Vienna, was given a cordial ovation.

show that the operatic genius of France is not altogether latent.

For the coming season, thus far, only rumors are heard. The Opera will give a new work of Dukas, which has roused much interest. At the Opéra-Comique the first novelty of next season will be Gustave Doret's "Tisseuse d'Orties," which was scheduled for this year but had to be postponed. The Opéra will give a revival of "Siegfried" in October, with Franz, Delmas, Fabert and others in the cast. A complete "Ring" Cycle will doubtless be welcomed again, as even a provincial opera house like that at Toulouse is seriously anticipating giving the whole tetralogy in the coming season. Wagner has returned to his pre-war popularity in France.



Feodor Chaliapin, from a Painting by Boris Kustodiev

Paris Looks Forward to a New Music Year



From "Le Ménestrel"

Ida Rubinstein in Roger-Ducasse's Mime-Opera, "Orphée," from a Cartoon by Etlin

PARIS, July 20.—The brilliant early summer concert season is now waning. It was notable this year for appearances by some of the leading virtuosi from many countries—including the return of Casals, Thibaud, Cortot and many others, not omitting the magic names of Kreisler and Heifetz. Koussevitzky's concert series also won much acclaim.

At the opera theaters the guest appearances of several noted singers, such as Mary Garden, Charles Hackett, Mary Lewis and others brought a certain brilliance to the early summer performances. As a whole, the lyric seasons were not brilliant last winter, if one excepts the productions of several new works of interest. Thus, Laparra's "Joueur de Viole" and Roger-Ducasse's "Orphée," as also the revival of Bachelet's "Scemo,"

American Works for London "Proms"

LONDON, July 24.—Two American compositions are among the interesting list of international novelties announced for the "prom" concerts to be given in the Queen's Hall, under Sir Henry Wood, beginning Aug. 14. These are a new orchestral work by Howard Hanson, "Pan and the Priest," and Henry Hadley's symphonic poem, "The Ocean."

Other numbers to be given their first hearing in England are as follows:

Susan Spain-Dunk's concert overture, "The Kentish Downs"; Arthur Bliss' Introduction and Allegro for full orchestra; Eric Coates' phantasy for orchestra, "The Three Bears"; Frederic Austin's Orchestral Suite from the music to Capek's "Insect Play"; Ethel Smyth's Serenade in A for violin, horn and orchestra; Rutland Boughton's Overture to "The Queen of Cornwall"; Gordon Jacobs' Concerto for viola and orchestra; Malipiero's "San Francesco d'Assisi"; Vincent d'Indy's "La Queste de Dieu," from the "Légende de Saint-Christophe"; Germaine Tailleferre's Ballade for piano and orchestra; Arthur Honegger's "Chant de Joie" for orchestra; Joan Manen's Concerto "Espagnol" in D, for violin and orchestra; Paul Hindemith's Concerto for orchestra Op. 38; Joseph Marx's Romantic Concerto for piano and orchestra; Paul Graener's Divertimento for small orchestra, Op. 67, and Akimenko's Nocturne, "Ange."

In view of the increasing popularity

of orchestral concerts, Messrs. Chappell & Co., Ltd., have decided this next season to give, in place of their miscellaneous Saturday afternoon concerts, a series of promenade matinée concerts, upon the lines of those so popular during the autumn season at the Queen's Hall.

Robert Newman will supervise the general arrangements, and Sir Henry Wood and the New Queen's Hall Orchestra will appear at each concert. Two popular vocalists will also appear and a well-known instrumentalist.

Munich to Give Opera Novelties

MUNICH, July 25.—Following the summer Mozart and Wagner Festival here, which will extend through August, the Munich National Opera plans to give a number of novelties. Among these are Paul Hindemith's "Cardillac," Ravel's "L'Heure Espagnole," Stravinsky's "The Nightingale," Paul von Klenau's new opera, "A School for Scandal," based on Sheridan's comedy: "Coeur-Dame" by Hugo Röhr; "The Miracle of Heliane" by Korngold; "Vesto di Cielo," a new opera by Wolf-Ferrari; and Verdi's "Forza del Destino" in the new German translation by Werfels. Revivals are also planned of the following: "Cosi Fan Tutte," "Carmen," "Lohengrin," "Tristan," "Don Pasquale," "Coppelia" by Delibes, "La Dame Blanche" by Boieldieu, "Hans Heiling" by Marschner, and "Oberst Chabert" by H. W. von Waltershausen.

BLANCHE MARCHESI

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Singing Academy

Notables Engaged for Bush Faculty

CHICAGO, July 31.—Among the noted new faculty members engaged for Bush Conservatory is Alfred Blumen, a young Austrian pianist, who made a conspicuously successful American debut at the Playhouse in this city late last spring. Mr. Blumen's career began at the age of ten years when he made his debut in Vienna as soloist with orchestra under Nedbal and in recitals and in joint recital two years later with Paul Bender. He then continued his studies under Emil Sauer for five years and was about to make his second debut when the world-war began and he became an officer in the Austrian army.

Resuming his public career at the close of the war, Mr. Blumen has appeared with a large number of noted orchestras in Europe, under such conductors as Richard Strauss, Franz Schalk, Loewe, Nikisch, Leo Blech and others. He has also given many recitals in Germany, Austria, Switzerland, Italy, the Scandinavian countries, Hungary and Czechoslovakia.

This artist was the only soloist engaged for the extensive South American tour of the Vienna Philharmonic with Richard Strauss and recently completed a concert tour of Mexico and South American countries as recitalist. He has a number of American engagements pending for next season.

In Prague, Mr. Blumen conducted the master class of the Prague Conservatoire. At Bush Conservatory he will accept professional pianists and advanced artist pupils and will also give a series of Interpretation Classes in piano literature, which are expected to be of exceptional interest. He will be available during the entire season, his assistant taking his class during his absence on concert-tours.

Change in Executives

The twenty-fifth year-book of Bush Conservatory, which has just been issued, shows many important changes in the personnel and faculty of this school.

For the first time in twenty-three years the name of Kenneth M. Bradley fails to appear as president. Mr. Bradley, who for nearly a quarter of a century shaped the destinies of this institution, has within the past year been made Educational Director of the Juilliard Musical Foundation in New York.

He is succeeded by Edgar Nelson, former vice-president of the Conservatory, and an outstanding figure in American music. Mr. Nelson's former place as vice-president is now occupied by Edgar A. Brazelton, who also remains the Dean of the Academic Department, a position he has filled for several years.

William Lincoln Bush, founder and treasurer of the school, and Samuel E. Moist, patron of the Bush Conservatory Symphony Orchestra, continue to give their valuable support to the institution.

The names of Frederick Lamond, the eminent European pianist, and Arthur Middleton, the noted American baritone, hold a conspicuous place in the list of guest teachers. Besides Mr. Blumen, other artists listed in the piano department include Edgar A. Brazelton, Julie Rivé-King, John Blackmore, Ella Spravka, Jeanne Boyd, Elsie Alexander and Cecelia R. Berry.



Photo © Drake Studio

Alfred Blumen, Viennese Pianist, Who Will Teach at Bush Conservatory in Chicago

The name of Poul Bai, Danish baritone, appears prominently in the voice department, Mr. Bai having been engaged by the Conservatory immediately following the death of the late Charles W. Clark. Herbert Miller, who has been in Italy for the past two years, will return to the Conservatory in the fall to resume his teaching.

Additions to the voice department include George Lane, a Welsh baritone, and Erma Rounds, who will also act as assistant to Edgar Nelson in coaching and piano work. Emerson Abernethy, Mae Graves Atkins, Nelli Gardini, Frederica Gerhardt Downing, William Phillips, Louis Kreidler, Justine Wegener, David Duggin, Glen Drake and other artists add strength to this department.

Kate Condon, American light-opera singer, has been engaged to conduct special classes in operatic stage production.

Associated with Richard Czerwonky in the violin department are such well-known artists as Bruno Esbjorn, Rowland Leach, Ebba Sundstrom, Rachel Steinman Clarke and others. Mr. Czerwonky, in addition to his activities as teacher and conductor of the Bush Conservatory Symphony Orchestra, will also conduct a series of Chamber Music Classes, sponsored and supported by Samuel E. Moist.

Arthur Dunham, noted organist and conductor, becomes the head of the Organ Department, replacing Edgar Nelson, whose heavy executive duties make it necessary for him to limit his teaching. A special department in Motion Picture Organ playing, conducted by Arthur Gutow, well-known theater organist, is added to the courses offered.

New 'Cello Head

Robert Ambrosius, distinguished cellist, has been engaged as head of the 'cello department. Mr. Ambrosius will be supported by Walter Brauer, who has been associated with the Conservatory for several years, and John Weatherholt, a recent addition to the faculty.

For greater efficiency and convenience the Dramatic Department, heretofore housed in a separate building, will be located in the main buildings, at 839 North Dearborn Street. Special studios and equipment for the production of plays have been installed. Elias Day continues as Dean and Director of this department. Mr. Day will be assisted by Oranne Truitt Day, Lawrence Johns and other prominent teachers.

Cora Spicer Neal remains director of the Dancing Department and Lyravine Votaw director of the Public School Music department.

Vito Padula, who has coached many distinguished singers in Italian diction,

is a notable addition to the Department of Languages, which is under the general direction of Emil LeClerc.

In addition to the subjects taught in the above mentioned departments, special courses are offered in opera, orchestral instruments, theory, harmony, counterpoint, composition, normal training, ensemble, accompanying, coaching, interpretation, expression, stagecraft, physical culture and rhythmic gymnastics.

LIST BY JACQUES GORDON

Violinist Introduces New Native Works in Chicago Recital With Brinkman

CHICAGO, July 31.—Jacques Gordon, concertmaster of the Chicago Symphony, and member of the faculty of the American Conservatory, is on nightly duty at Ravinia, and has been heard as soloist in several of the concerts given there this summer. Yet he found time to prepare for a Kimball Hall recital on the afternoon of July 28 a program in which many compositions were new, and in which all of them were taxing.

Following an expressive performance of the Bach Concerto in E came Stella Roberts' colorful suite, "Mediterranean Sketches," dedicated to Mr. Gordon and played for the first time in complete form on this occasion.

Mr. Gordon's very talented accompanist, Joseph Brinkman, was represented by a MS work called "A Tune." Samuel Gardner's "From the Rockies" was also listed for its first hearing in Chicago.

The soloist played his own arrangement of the Brahms "Love Waltz" in E Minor and his brilliantly intricate "Serenade-Burlesque." The program closed with Mr. Gordon's arrangement of the Glazounoff "Caprice - Variant." The soloist's masterful technic and natural expressiveness were constant features of interest throughout the recital.

EUGENE STINSON.

Bendix Orchestra Chosen

The Max Bendix Orchestra has been chosen for the next two concerts in the city's Saturday night orchestral series in the Central Park Mall Aug. 7 and 14. Willis Holly, secretary of the Park Board, announces.

LONG BEACH ACTIVITIES

Stojowski Is Honored Guest—Pupils of Local Teacher Presented

LONG BEACH, CAL., July 31.—Sigismund Stojowski composer-pianist, who is holding a master class in Los Angeles, was honor guest at a reception given by Helen M. Sargent, at Club California Casa Real, July 13. About 150 musicians were invited to meet the noted pedagogue. A short program was given by Margueritta Lowman, and Miss Titcomb, pupils of Mr. Stojowski.

Joseph Ballantyne, vocal teacher and director of music in St. Anthony's Catholic Church, presented Bernard Tyo, bass-baritone, and Agnes Tyo, soprano, two advanced pupils, in recital in the Y. W. C. A. Auditorium July 12.

Two well known musical educators were visitors in the city, July 6. Yeatman Griffith, who is holding a summer vocal master class in Los Angeles, was given a reception at the home of Mr. and Mrs. Rolla Alford, to which leading musicians of the city were invited. Mr. Alford has attended Mr. Griffith's classes in California, and spent the past two winters in New York City where he continued his study.

Osborn McConathy, visiting professor of public school music, from the Northwestern University, Evanston, Ill., was in Long Beach in consultation with Minerva C. Hall, general supervisor of music in public schools of Long Beach.

Robert S. Edmonds, tenor, soloist at Grace Methodist-Episcopal Church, who had a leading rôle in the California Grand Opera Company last season and is again with the organization this season was soloist in Hotel Virginia July 8, at the banquet tendered the delegates to the National Editorial Association. Ada Potter Wiseman, soprano, president of the Delphian Society, was also a soloist. The accompanists were Harold Dick and Ruby Stone Wicks.

Rolla Alford, baritone, exponent of the Yeatman Griffith method of voice production, sang two Brahms numbers, accompanied by Mrs. Alford.

ALICE MAYNARD GRIGGS.

CHICAGO.—Cecile de Horvath, pianist, has been re-engaged for a recital in Chambersburg, Pa., on Jan. 8.



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BUSH CONSERVATORY

Florence Byers was soloist at the Shelbyville, Ind., Festival, on July 14. Ida Miller sang in recital at Portland, Ohio, July 19, and is booked for a number of engagements in Chautauqua and recital on the Pacific Coast. Earl Alexander, a former prize winner, has accepted an engagement to teach in Denver, and to sing in a Denver church. Dan Lubowski has been made concert-master of the Chicago Theater orchestra. Virginia Barnes, pupil of Poul Bai, has returned from Chautauqua engagements in the Northwest, and will leave shortly for a tour of the South. Wellman Koch, Joseph Micjalek, Marjorie Bullamore, Maurice Nelson and Evelyn Ecklund, violin pupils, have recently played for radio stations. Anna Fiala and Adah Dinkmeyer, both working for degrees in the public school music department, have been re-engaged for next year by the Cicero school board.

SHERWOOD MUSIC SCHOOL

Mildred Kjos, Charles Bilek, Marcella Shiels, Roberta Savler, Walton Minford, Johanna Siragusa, Harry Sturm and Clara Siegel, pupils of the Junior department, were heard in recital in the Fine Arts Building recital hall on a recent Tuesday.

Many Bookings for Mojica

CHICAGO, July 31.—José Mojica, who is singing in opera at Ravinia this summer, has recently been engaged by Samuel Pickard for the Ripon series. He will sing operatic arias and some of the Spanish love songs in which he specializes. Clarence E. Cramer, Mr. Mojica's manager, announces that, owing to extensive bookings in opera as well as concert, Mr. Mojica has been able to accept an average of only one out of three applications for appearances.

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Noted Pianists Appear on Chicago Faculty List



Four Well-Known Figures Among Those on the Piano Faculty of the Chicago Musical College: Left to Right, Edward Collins, Moissaye Boguslawski, David W. Guion and Gustav Dunkelberger. Photo of Mr. Collins © by Fernand de Guedre; Mr. Boguslawski, by S. Emanuel Katz; Mr. Guion, by Ernest Salomon; Mr. Dunkelberger, by Bushnell, Portland, Ore.

CHICAGO, July 31.—The piano department has always been one of the most brilliant in the Chicago Musical College, and the addition of two new teachers to this section of the faculty will considerably increase its efficiency, according to the opinion of Carl D. Kinsey, manager.

Both David W. Guion and Gustav Dunkelberger, who will join the faculty for the fall term, come to their new positions with notable achievements to their credit. Well known as a composer of a great deal of music which has won recognition, Mr. Guion is no less distinguished as a pianist and teacher. He was a pupil of Leopold Godowsky in Berlin. Mr. Guion was born and spent his early life on his father's cattle ranch. He has for several years been head of the University of Texas piano department.

Mr. Dunkelberger, after completing his war service in the army in January, 1919, attended the Institute of Musical Art, studying piano under Richard Buhlig, a pupil of Leschetizky. He has

had wide experience in musical activities in many parts of the country. Prior to entering the army, he had been head of the departments of piano and theory in the Oregon State College. He is also well-known in Chicago, where he has been organist for the Chicago Theological Seminary and has been closely associated with the Chicago Musical College, having studied there with the late Xaver Scharwenka, with Percy Grainger, Felix Borowski, Carl Busch and others. Though a young man, Mr. Dunkelberger has already developed many pupils for successful work as concert artists or as teachers holding responsible positions.

The regular staff of piano teachers, already established at the college, to which Mr. Guion and Mr. Dunkelberger will be added with the beginning of the fall term on Sept. 13, includes many prominent pianists. Of these Edward Collins, Moissaye Boguslawski and Maurice Aronson are representative of the comprehensive scope of the work offered to young pianists.

Mr. Collins, well known as a concert

artist and as a composer, is no less successful as a teacher, many of his pupils having won prizes in recent contests held at the college.

Mr. Aronson is also a virtuoso, though his heavy enrollment of pupils has prevented his being heard frequently in this capacity of late. Testifying to Mr. Aronson's quality as a teacher, is the fact that Godowsky chose him as his assistant, and the man to whom he might send pupils soliciting his advice while the great pianist toured America.

Mr. Boguslawski, enjoying a very wide recognition as a piano virtuoso, has been similarly successful as a teacher, having produced many artists from his studio.

GUNN IN CONCERT

Head of Chicago School Heard With
Burton Thatcher, Baritone

CHICAGO, July 31. — Glenn Dillard Gunn, head of the Gunn School of Music and Dramatic Art, and critic of the Chicago Herald-Examiner, was heard in joint recital with Burton Thatcher, baritone, in the Fine Arts Recital Hall on Thursday afternoon, July 29. The program was the final one in the Gunn School's summer recital series.

Mr. Gunn, who introduced the Ravel Sonatine to Chicago—and presumably to America as a whole—in 1912, placed this charming work on this week's program. He was also an early expositor of the music of Debussy in Chicago, and his style for music of the Debussy-Ravel school was shown on Thursday to contain a fascinating limpidity and unflinching gracefulness of taste.

A Bach-Busoni Choral Prelude, and the Bauer arrangement of Franck's Prelude, Fugue and Variations, placed at the beginning of the list, asserted at the outset the brilliance of Mr. Gunn's technique, the solidity of his style and the engrossing beauty of his tone.

A later group, devoted to Brahms and Chopin, was enjoyed by a very crowded audience. Mr. Gunn's mastery of the use of the pedal, now a matter of record,

was constantly in evidence, as was also a very stimulating impartiality of mood, which provided the listener with a fine perspective on the two personalities of composer and interpreter.

Mr. Thatcher sang with beauty of tone, especially in the middle register, a very discerning and sympathetic style, and a carefully polished diction, to the evident pleasure of his audience. Jene Berhenke provided notable accompaniments. EUGENE STINSON.

Norman Kling Completes Tour

CHICAGO, July 31.—Norman Kling, baritone, recently completed a tour of Nebraska, including Omaha, Lincoln, Cerisco, Mead, Bethlehem, Wausa and Swedeburg. He has already been booked by his manager, Hubert Schmit, of the Congress Hotel, for over thirty engagements next season. These include an appearance with the Woman's Symphony of Chicago, Richard Czerwonky, conductor.

New Record by Lusk Released

CHICAGO, July 31.—The Gennett Phonograph Company has released a new violin record by Milan Lusk, who has been making his third successful European tour. On this new disc have been recorded Mendelssohn's "On Wings of Song" and Kreisler's "The Old Re-frain."

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Suites by Busch and Poulenc in New Music

By SYDNEY DALTON



At times it is well to take a musical vacation; to forget the cacophonies and intricacies of modernism and turn for refreshment to simpler fare that makes a direct appeal to the senses, without the intervention of intellectual problems of harmony or form. So many composers today who are by nature melodists and singers of simple songs, have become inoculated with modernist tendencies that are fundamentally foreign to their natures, with results that are unhappy, both to producer and auditor. Fortunately there are extant some who yet remain sufficiently natural and sincere to write as the spirit moves them, and the dog days of summer offer a fitting season for consideration of their works.

Carl Busch's "Miniature Suite for Two Violins and Piano," for example, is an agreeable mid-summer diversion (Oliver Ditson Co.).



Carl Busch

The composer has conceived and executed his music in a totally unaffected manner. He has at no time sought to startle or annoy. Seemingly, his idea has been to entertain and, at times, to charm. In this he has succeeded, as his music is full of delightful melody; natural, simple melody that is far from being banal or cheap. The second violin part is optional and all numbers may be performed as solos, with piano accompaniment, in which case the pianist supplements the score with portions of the second violin part, added by the composer in small notes. But two violinists and a pianist getting together to perform these numbers will combine to present them at their best.

When there came recently to this desk a Suite for piano, entitled "Napoli," and bearing the name of Francis Poulenc as composer (Paris: Rouart-Lerolle & Cie.; New York: Fine Arts Importing Corporation) I prepared for cracking a tough nut from the music tree, as grown by the "group of six," of which Mr. Poulenc is a distinguished member. But, behold! I found Poulenc on a musical vacation; writing music that was almost completely comprehensible at first hearing. There are three numbers in the set, which is for piano: a Barcarolle, a Nocturne and a Caprice Italien. Pianists who are not

yet won over to the ways of the modernists, or, rather, the ultra-modernists, will neither be bored nor shocked by Mr. Poulenc's tonal pictures of Italy. In fact the Caprice is positively tuneful in spots. I wonder if the composer's friends and associates in the "group" are not throwing him hard looks for producing—and, worst of all, publishing—music that is so nearly intelligible?

Those who have known Jean Gérardy as a cellist of outstanding ability are afforded an opportunity of meeting him in another rôle, that of a composer, in a set of piano pieces bearing his name and the general title of "In the Country," in its English translation (Carl Fischer). Evidently the piano idiom is as familiar to him as that of his particular instrument, as he writes for it with ease and intimate understanding. Apart from the mechanics of the numbers, however, there is real music substance that shows Mr. Gérardy to have a marked talent

for composition. His music is neither conventional nor markedly modern in style; rather it steers a middle course and is at once clearly understandable and pleasantly different. The separate titles, too, are uncommon: "The Woodcutters Were Singing Gaily," "The Charm of an Early Spring Morning," "Sad Solitude," "She Was Gathering Primroses Along the Edge of the Road" and "Squall—Clearing Sky." For the most part all of them are fairly easy to play, and their appeal will be to the concert pianist and the student alike.

Marie Seuel Holst's "Three Melodic Pleasuries" for the piano, entitled "My Boat is Sailing," "Chimes and Bells" and "A Happy Thought's Adventure" (Clayton F. Summy Co.) have about them the kind of melody that helps to develop good taste in the young pupil and at the same time hold his interest. They are for the first grade and the composer has added words to be recited *ad libitum*.

They are mostly written in one voice, with frequent crossing of the hands.

"Blow, Golden Trumpets!" by Elinor Remick Warren (Harold Flammer) is one of the best songs by this composer that I have seen. It is a setting of a poem for the Easter season, by Margaret Deland and both text and music are well out of the ordinary. The composer makes effective use of a trumpet motive and has supplied an accompaniment that is equally well adapted for the organ or piano. For high voices and low voices.

Daniel Protheroe has added another worthwhile sacred song to his credit in "A Song of Redemption," that comes in keys for high and low voices (Oliver Ditson Co.). The text is chosen from the scriptures and Mr. Protheroe has made a setting that is more continuous and less given to repetition than most songs of the kind. The style of the music is thoroughly churchly and is written with understanding of both voice and organ, though it may be played equally effectively on the piano, of course.

Arthur F. M. Culance's "It is Finished," another Ditson publication, also comes in two keys. This song is rather different in style from the generality of sacred songs and affords church soloists something in the way of variety. It is sufficiently devotional in character to make a wide appeal.

So many of the public schools are at last turning to music that a wide field has been opened up to composers in the making of choruses adapted to the immature voices and taste of the pupils. A recent addition to this literature is a number by Ira B. Wilson, entitled "Mister Moon" for soprano, alto and bass (C. C. Birchard & Co.). The melody, which is catchy and singable, is carried in the base, and the part writing is done in a simple and effective manner that fulfills the mission of the number.

The first part of Wesley La Violette's name has something of a home-grown sound about it, but his music, "The Valley of the Loire, 'Envoy,' for piano, and his publisher (Paris: Maurice Senart) are foreign. Of the two numbers I prefer the first named. It makes a good study in double notes and is nicely made. "Envoy," dedicated to Alfred Cortot, is involved in content and meaning, though the composer has harmonic facility.

Edwin L. Walker is both author and composer of the song "Sweet as Any White Chile" (Oliver Ditson Co.). It is written in a light vein, with tunefulness and rhythmic swing. There are keys for medium and low voices. "Waiting Time," another Ditson publication, is by Clay Smith, with a lyric by Fred G. Bowles. Here, also, is tunefulness and simplicity.

Officers Needed to Command U. S. Army Bands

WASHINGTON, July 31.—The U. S. War Department has announced that openings for promotion to warrant officer now exist in the army bands for the first time since 1922, when the reduction in the number of bands left a surplus of warrant officers to command those that were left. In 1922 Congress passed an act that no promotions should be made as long as the number of such warrant officers exceeded the number of bands. The department's new ruling applies to regimental bands throughout the army. Only one military band, the United States Army Band, the successor of the "A. E. F. Band," which is stationed in Washington, is commanded by a commissioned officer.

A. T. M.

late—it is childish, the purest infantile action! "Now, if things went fortunately with me—thanks be to heaven, if they don't—it would oppress me, but the people will not desert my mind. Thus it is!"

"Heartily and with passion I embrace you, Old Pack-Horse, Ilya Yefimovitch. "MUSSORYANIN."

New Letter of Moussorgsky Shows Composer as Toiler Toward Truth

BERLIN, July 18.—The composer of "Boris Godounoff" was a staunch nationalist in other than musical ways. This fact is revealed by a new collection of Moussorgsky's letters, which has recently been made and which will appear in a few months in a German translation by Kurt von Wolfurt. These will be incorporated in a new biography of the composer.

A specimen letter, which has never appeared outside of Russia, is reproduced in translation by the *Allgemeine Musik-Zeitung*. It shows that the composer, long before the name Petersburg was changed, for patriotic reasons, to the Russian form of "Petrograd," adopted this spelling in his correspondence.

The letter in question was one written by Moussorgsky to the painter Répin in the year 1875, which marked the production of his cycle of poignant songs, "Without Sunlight" and the grim "Dances of Death." The rather boisterous spirits of the composer are in evidence in the phraseology. He alludes to their efforts for art as the work of horses pulling a sleigh. His fancy is a "troika."

A "Pack-Horse"

The letter is as follows: "Petrograd, 13th June, 1875. "So that's the way things are, Old Pack-Horse! The troika, though it is not quite steady, strives ever forward and carries me with it, wherever it lists. It goes without one needing to lay a hand on the reins: it looks round and observes, and not only that! When it would set to work, there is already another project in mind, through which it is urged to press still onward. Thus it is, Old Pack-Horse. Now we also deny ourselves in honorable style.

"How you have painted our lord and master Wladimir! He has already crept from the canvas into the center of the room. What will happen when the picture is really finished? Life, strength—pull, old Pack-Horse: we tire before we think. I, however, in my individual capacity as side-horse, pull here and there, so that there shall be no ridicule I fear the whip.

"Tell me, old beast of burden, Ilya Yefimovitch, is Europe really better than Tartary—called in the books 'Russj,' 'Rossija' and 'Russland'? To me personally it seems things are quite bad with our Russian management of affairs, but only because I, as side-horse, fear the whip. And how easy it would be to live, if only . . . Well, then, into the dust with you! But onward.

"I am frightfully glad that you are travelling out into Europe. But I should rejoice still more if, after you have looked about you and taken everything in, you would settle in a remote place and devote yourself to work. Press forward, Pack-Horse—the carriage is heavy and of sorry jades there is no lack! It seems to me that in a quite different sort of natural scene, other than the all-Russian morass, your sense of color

would emerge still keener and more plastic, honored beast of burden.

An Artist's Dilemma

"For the rest however, who should learn wisdom from an artist? No one has the power to fathom oneself and the law that dwells in one. Silence, old Side-Horse! I have a great desire to bring forth a great work, but Mother Russia thrashes it out of me. For whom one runs after everything—and the whole evil of officialdom—how nasty! And beautiful things one brews together here; perhaps it happens that one produces a European brew, instead of the old peasant cabbage soup! How almost anything comes to pass in this Russian kitchen!

"Repeatedly artists, even great ones, set their minds on depicting a crow, but instead produce a cow. There is a consolation in it at any rate; many great souls also draw blanks. Yet this is very little comfort, since there are already and will be more impotent ones. It is, however, true, that I do not tire of shaking the dice again and again. Yet what comes out of this,—of that we shall speak later.

"I try to see against what law one must offend and pull and strain at the leash, for a guide is not endurable. But how would it be if this should prove a hindrance; if the leash should break, what then? Or—if one should overstrain himself?

Soul of the People

"This is the problem. One wants to depict the people. When I sleep, I see the vision before me. When I eat, I think of it. When I drink, it appears before my eyes. The people alone are unspoiled, a whole, great and without varnish. And what a truly vast, unconcealed wealth the speech of the people offers to the musician—as long as the railroad has not pursued its rubbishy way throughout all Russia. What an inimitable mine, impossible to recreate (offering ever more and more) for the finding of everything genuine, is the life of the Russian people!

"Till this field—you should soon be able to bestir yourself heartily, if you are a true artist. That, for instance, is shown by your picture 'Burlaki,' (boatman on the Volga)—it stands just before me—the bull, the he-goat, the sheep, the farm-horse—and the devil knows what else of the household menagerie!

An Analogy of Color

"The musicians, however, take delight only in the change of harmonies and see their heritage in having at their finger-tips the fine points of technic, in the delusion that they are producing typical things. How sad this is! The painter understands finally how to mix colors and to handle masses freely, in case God gives him intelligence. Our brother, the musician, however, calculates and takes masses, and when he has done this, he begins again to calcu-

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San Francisco Summer Events by Symphony Forces Opened

[Continued from page 1]

astonishing nuance, with beauty of tone and line uppermost in his thought. His conducting, and consequently the interpretations, showed that poise which comes only from assurance and perfect control of artistic resources.

The Overture revealed his insistence on a beautiful tone quality. His *fortes* were stirring, yet restrained. The musical content stood out with cameo-like clarity. This was one of the most outstanding qualities of his work—a quality in evidence throughout the entire program.

The opening movement of the Symphony was an unforgettable example of orchestral nuance. The *diminuendos* on the opening phrases were outstanding in their perfection. The second movement was played with a tone akin to that of a pipe organ, and the whole was interpreted with intellectually controlled emotion. At the conclusion of the Symphony Mr. Gabrilowitsch was recalled again and again, and shared the applause with the orchestra.

Following the intermission came the local premiere of the Moussorgsky number. The Introduction to "Khovanchina," with its delicate tracery in the accompanying figure, made one wish to view the succeeding operatic scene. It led one's anticipation through paths of great beauty.

Liszt's Symphonic Poem was characterized by the same outstanding excellencies that characterized the preceding numbers. The audience, always in a hurry if it expects no encores, paid the conductor the compliment of applause which lasted for some time. Many applauded as they paraded toward the exits!

Mischa Elman was among the celebrities seen back-stage after the concert. Mr. Gabrilowitsch will conduct the second concert in the present series on Aug. 3.

San Mateo Concert

SAN MATEO, July 26.—Ossip Gabrilowitsch conducted the San Francisco Symphony yesterday afternoon, for the second successive time in the series of San Mateo Summer Symphonies, and won still further praise in the following program:

"Ruy Blas" Overture.....Mendelssohn
Prelude to "Lohengrin".....Wagner
Symphony No. 5.....Beethoven
Andante Cantabile.....Tschalkovsky
"Spanish" Caprice.....Rimsky-Korsakoff

Familiar numbers all, these gave full opportunity for a thorough estimate of the directional gifts of the visiting conductor. His interpretations were the essence of refinement. Never does he allow the contrapuntal design to be lost or blurred by volume of tone—nor does he sacrifice quality for quantity. Always the musician, he is master of nuance, and there were times when the musical theme stood out as does a delicate carving—making a musical frieze as graceful to the ear as the most rhythmic carving of a great sculptor.

Many considered the "Lohengrin" Pre-

on the program. The Andante Cantabile lude the most perfectly rendered work is always a popular favorite. Though the opening section has been played with greater and more exquisite delicacy, the second section has never been played here with the impassioned elegance with which the orchestra invested it under the baton of Mr. Gabrilowitsch.

The "Spanish" Caprice was exquisitely done, with Concertmaster Piastro doing exceptionally effective work in the solo parts.

The Symphony was given a magnificent interpretation which will be discussed further when the above program is repeated in San Francisco on Aug. 3.

MARJORY M. FISHER.

Jules Falk, Violinist, to Appear Three Times in Steel Pier Recitals



Jules Falk

Jules Falk, violinist, has been engaged for three of the recitals given in the Steel Pier Music Hall, Atlantic City. He will play Aug. 8, 22 and Sept. 5. On Aug. 8, Mr. Falk will have as co-artist Greta Torpadie, the soprano who was chosen by Igor Stravinsky to sing two recitals of his songs in New York and one in Chicago, himself at the piano. On Aug. 22 the co-artist will be Marie Tiffany, soprano of the Metropolitan Opera.

This is the thirteenth consecutive season that Mr. Falk has been engaged for these concerts. Other artists appearing during August include Julia Claussen, mezzo-soprano of the Metropolitan Opera; Paul Althouse, tenor; Arthur Kraft, tenor; Henri Scott, bass-baritone formerly of the Metropolitan; Doris Doe, contralto; Judson House, tenor, and others.

Rafaelo Diaz, tenor of the Metropolitan, sings in September.

"Romeo" Revived in Altenburg

ALTENBURG, GERMANY, July 12.—Gounod's "Romeo and Juliet" was given a revival recently in the Altenburg Theater.

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ORCHESTRAL EVENT ENLISTS VOCALISTS

Detroit Choruses Assist in Program Presented on Belle Isle

DETROIT, July 31.—The United Singers of Detroit, a German-American choral group of the city, assisted in the concert given by players of the Detroit Symphony, under Victor Kolar, at Belle Isle recently.

The first part of the program included orchestral works by Brahms, Mendelssohn, Wagner and Kreisler. Mr. Kolar led his players with much success in the contrasted numbers.

Albert Siebert, tenor, sang *Lohengrin's* Narrative from Wagner's opera. The singers gave numbers by Mendelssohn and others, under the direction of Mr. Hagen.

Mayor John W. Smith and other civic officials attended the concert, which had a large audience.

MASSED BANDS PLAY IN NORTH DAKOTA FESTIVITY

Municipal Organizations Meet to Decide Championship of Northwest

GRAFTON, N. D., July 31.—Nine bands competed in the Northwestern Band Association tournament held in Grafton, July 16, 17 and 18, with Jarislov Cimer, Chicago trombonist, with the Woodlawn Commandery Band, acting as judge.

Municipal organizations were present from Aneta, Northwood, Valley City, Edinburg, Park River, Drayton, Minto, and Grafton, which was represented by a juvenile band as well as the senior organization. The Grand Forks Municipal Band, which was ineligible to compete because of its paid players, opened the tournament with a concert on the afternoon of July 16 and formed the nucleus of the massed band concert, Sunday, July 18.

The massed band concert was the climax of the event, with over 300 instruments from the ten organizations. Leo M. Haesle, conductor of the Grand Forks Band, was the conductor of the concert, and Mr. Cimer gave several solo numbers.

Valley City took first place in its division and piled up a score high enough to win the marching contest. Grafton was the winner in the second division, and Edinburg placed first in the third division.

GERALD W. MOVIOUS.

ITHACA LECTURE SERIES

George H. Gartlan Heard at Conservatory on "Creative Music Tendencies"

ITHACA, July 31.—George H. Gartlan, director of music in the schools of New York City, gave an interesting and instructive lecture recently on "The Dominant Influence in Creative Music" before a large audience of students and local musicians in the Little Theater of the Ithaca Conservatory and Affiliated Schools. Mr. Gartlan's vivid presentation of his subject, together with his playing of excerpts from the piano compositions of the masters as illustrations, completely won his audience.

This was one of a series of lectures on the various phases of music which is being conducted for the summer school students by the Ithaca Conservatory through the efforts of Albert Edmund Brown, dean of the Institution of Public School Music. This series includes talks by Sigmund Spaeth, Payson Smith, commissioner of education of Massachusetts, and Franklin Dunham.

Waterloo Forms Festival Association

WATERLOO, IOWA, July 31.—The Waterloo Music Festival Association is the name of a new community organization which plans to make music week on annual event. Plans are being made to bring the Minneapolis Symphony here for a festival the first week of next May. A committee to nominate permanent officers was chosen at the organization meeting as follows: Chairman, C. Albert Scholin; Mrs. E. T. Alford, V. A. Zellhoefer, Dr. J. E. Brinkman and B. L. Holton. Next year's festival will be held in the Hippodrome of the Dairy Cattle Congress.

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Baltimore Civic Concert Draws Throng

BALTIMORE, July 31.—An audience estimated at 40,000 came to Druid Hill Park on the evening of July 21 for Baltimore's second annual music festival on the lawn, given by the Baltimore Parks Symphony and the Municipal Band jointly under Robert Iula.

Thousands who sought relief from the intense heat descended upon seats arranged on the hillside and later arriving motorists found places on the lawns. The audience was one in which prominent Baltimoreans, among them Mayor Jackson and William I. Norris, president of the Park Board and official host of the evening, figured.

Mr. Iula led the hundred men under him through sentimental waltzes and overtures of a decade past, followed by Sousa's "Stars and Stripes Forever." Motion pictures were shown during the intermission. The municipal anthem, "Baltimore, Our Baltimore" was enthusiastically saluted when announced by John Mealy, song leader, and an impressive chorus responded.

Following the intermission, Nelson C. Kratz, conductor of the Municipal Band, relieved Mr. Iula and returned to ballads

with an occasional classic. Mr. Mealy led familiar songs by the audience and musicians after a cornet solo by Mr. Kratz.

Frederick R. Huber, municipal director of music, who had arranged the party, expressed his pleasure at the success of the evening's entertainment, which closed with the "Star Spangled Banner."

SEATTLE NORMAL COURSE

Noted Teachers Gather from East for Five Weeks' Summer Classes

SEATTLE, WASH., July 31.—The Art Publication Society of St. Louis, publisher of the Progressive Series of Piano Lessons, is giving a five weeks' normal class in Seattle, which began on July 6. Teachers of the Pacific Northwest and Canada have gathered here to take part in the course, which is being given by Louis Victor Saar of Chicago; Lola Stone Evans, St. Louis; and Virginia Clagett, Philadelphia.

Mr. Saar, one of the editors of the Progressive Series, is a well-known composer; an added phase of his work is the cultural course, which is meeting with the approval of class members. Mrs. Evans instructs in the practical application of the work, and Miss Clagett specializes with children who have had no previous music lessons.

Business details were under the supervision of Laura E. Ross, New York, and Miss L. M. Baublitz, Pacific Northwest representative of the Art Publication Society. DAVID SCHEETZ CRAIG.

De Rubertis Applauded at Concert in Italy

ROME, July 14.—Nazzareno de Rubertis, conductor of the Kansas City Symphony, led a symphonic concert in the Quirino recently. He was loudly acclaimed by his compatriots, on this return from America.



WHEN Rosa Ponselle sailed recently on the Berengaria for a European summer, she was given a sisterly good-bye kiss by Carmela Ponselle (right), also a member of the Metropolitan Opera Company. The former will coach her new rôles in Milan and rest until late in September, when she will return to America for a concert tour and her eighth season with Mr. Gatti's forces.

Sarah Fischer, Canadian Soprano, Heard at Paris Opéra-Comique

Sarah Fischer, operatic soprano from Canada, who made her debut at the Paris Opéra-Comique last October as *Mélisande*, reappeared at that theater in a matinée performance as *Mignon* on July 4. Miss Fischer was favorably received on both occasions. She had previously sung at Covent Garden and the Monte Carlo Opera, such varied rôles as *Marguerite*, *Eva*, *Pamina*, and the *Countess* in "The Marriage of Figaro."

CINCINNATI SOLOISTS ARE HEARD IN PARK CONCERTS

Musical Program Given at College Convocation—Summer Schools Well Attended

CINCINNATI, July 31.—Vocal soloists again enhance the band concerts given in local parks during the summer. George Muhlhauser sang at Eden Park on a recent Sunday afternoon. Elizabeth Langhorst assisted at the concert in Burnet Woods.

At the fourth convocation of the summer session of the University of Cincinnati, on July 21, the College of Music, which is an affiliated school, provided a musical program. Those participating were Louise Lee, violin; Franz Trefzger, tenor; Mildred Steinwart, piano and Norma Richter, soprano.

Bruce A. Carey, who conducted the summer school chorus at the Conservatory last season, is again engaged for the same service this summer. He gave a choral concert on a recent Friday night, a most interesting program being presented.

Herman Goehlich, member of the Heermann String Quartet of the College of Music, has taken over for the summer the violin department of this school. An exceptionally large summer class is reported.

Lulu Adams, a pupil of Hugo Sederberg gave an ambitious piano program at the Conservatory of Music.

Hiram Powers Dilworth, who was a graduate from the class of Albino Gorno, of the College of Music, has located in Chicago. He recently presented several of his pupils in a piano recital.

Giacinto Gorno and his family will remain in the city during the summer as he has several pupils appearing with the Zoo Opera Company.

PHILIP WERTHNER.

CHICAGO.—Rudolph Reuter, pianist, has been engaged for the artist course of Susquehanna University, Pa., on Oct. 17.

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Ravinia Opera Adds "Manon", "Tosca" and "La Traviata" in Its Fifth Week

(Continued from page 1)

have been in attendance since the opening of the season on June 26.

The fifth of the ten weeks during which the opera house will be open was begun July 24 with the summer's first performance of Massenet's "Manon," with Lucrezia Bori in the title rôle and Mario Chamlee as the younger Des Grieux. Louis Hasselmans conducted what seemed a perfect performance, excelling in elasticity of phrasing, delicacy of nuance, beauty of tone and a constant zestfulness of attack. The work itself is always enjoyed in Chicago, and yet it must be admitted that Miss Bori and Mr. Chamlee were especially prominent as factors in its effectiveness last Saturday.

Miss Bori missed no opportunity to make a subtle, but none the less forceful, "point." Her *Manon* was objective in approach, and she subdued in her impersonation that touch of sentiment which might have brought the final scene to a more moving close. Yet, even here her workmanship was not without its brilliance, and she took a fall at the final curtain which deserves to rank with some of the widely-heralded achievements of other singers in "Cavalleria Rusticana," "Tosca" or "La Gioconda." Her singing was artful, diverse in color and always true to a very reliable system of voice production. Among those who are at all acquainted with her it is needless to add that she kept her audience in an unflagging state of adulatory attentiveness.

Mr. Chamlee rested his vigorous appeal to a huge crowd largely upon the beauty of his voice, upon its fine *mezza voce*, its ringing head tones, and its general suavity. Yet, he was also an arresting figure upon the stage, a more human lover than the *Chevalier* is always made, if one less steeped in continental gallantry than has always been the case. It is precisely this sincerity of mood which makes Mr. Chamlee as unique an operatic actor as, owing to the superb quality of his voice, he is a unique operatic singer. The surrounding cast was of standard excellence.

Léon Rothier was hailed with unmistakable admiration after his short scene at San Sulpice. Desiré Defrère made *Lescaut* sufficiently true to life. José Mojica gave a striking portrait of the doddering *Guillot*; Louis D'Angelo was dependable, as always, in the rôle of *De Britigny*, and Margery Maxwell, Philine Falco and Ada Paggi lent glitter to the first act as the laughing ladies at Amiens.

"Traviata" Makes Bow

The summer's first performance of "La Traviata" was entrusted to Miss Bori, Mr. Chamlee and Mr. Basiola, on July 28. These principals are well known in their respective rôles, and gave a brilliant performance before a sold-out

house. Miss Bori's *Viola* is as skillful vocally as it is pictorially; she is a shrewd and well-nigh infallible workman, no matter what duties she undertakes. In this particular example of her scintillant skill, she even goes so far as to take advantage of Verdi's sky-rocket coloratura, in a rôle which was never intended for a singer of Miss Bori's quality of tone unless, indeed, that singer had also Miss Bori's brilliance of mind. The "Ah! fors è lui" proceeded with remarkable smoothness, even with perfect equanimity on the part of a soprano facing difficulties which coloraturas ordinarily encounter with visible summoning of their powers. Throughout the performance, Miss Bori's action glittered with understanding of the stage.

Mr. Chamlee's *Alfredo* rejoiced in lavish beauty of tone, much vocal grace and engaging ease of movement. Mr. Basiola seemed somewhat indisposed, but he has demonstrated on other occasions his ability to treat the fine rôle of *Gertrude* with unctuous employment of tone.

A number of reliable singers filled smaller parts. Ruth Page and Mark Turbyfill were assisted by the corps de ballet in an enjoyable third-act episode. Mr. Papi conducted without seeming to have found the innermost secret of the beauty of Verdi's score.

For the repetition of "Carmen" on July 27, Ina Bourskaya, in the title rôle, sang opposite the imposing *Don José* of Giovanni Martinelli. Mr. Basiola was once more the *Escamilla*, and was vigorously applauded, though his intonation had not its accustomed purity throughout the evening. Miss Bourskaya's *Carmen* is pithier-like, in the most approved style of verissimo Iberianism, is quite effective in the theater and was greatly enjoyed. The improvement this enterprising Polish mezzo-soprano has made in her singing since last summer was once more evident.

Mr. Martinelli, a conquering hero whenever he sings, was received in triumph; there is nothing in the rôle of *José* which he leaves unsung or unappreciated. It is always pleasant to record this doughty tenor's successes, even when it is unnecessary, any longer, to describe them in detail. Luella Melius' *Micaela* was a matter of extreme delight for the lovers of pure singing. Margery Maxwell, José Mojica, Miss Page and others added to the enjoyableness of the reception, and Wilfrid Pelletier led a sturdy performance.

"Il Trovatore" was sung for a second time this season on the evening of July 25. The perfect singing of Elisabeth Reihberg, the accomplishments of Mr. Martinelli, the commanding *Acunza* of Miss Bourskaya and the painstaking *Di Luna* of Mr. Danise received the whole-hearted acclamation of a monster audience. Mr. Papi conducted.

Luella Melius has been making a record as "pinch-hitter" at Ravinia this summer. She learned the rôle of *Micaela* in two days, and has assumed other last-moment duties with regular capability throughout the summer. Her latest achievement was to substitute for Florence Macbeth in the Monday evening concert of July 26 and thus to win a second genuine success in this notable concert series.

At her second appearance she sang arias from "La Traviata," "Roméo et Juliette" and "Le Fils de Brésil," in addition to some charming songs, including Cimarosa's "Finca la Neve," which she has made peculiarly her own. This was repeated, and numberless encores were added to the superbly-delivered music on this lovely singer's original list. Surpassing skill of execution, the charm of a gleaming tone and an admirably grounded style, were among the subtleties enjoyed by a most responsive audience.

Reihberg as "Tosca"

Miss Reihberg sang, in spite of illness at Thursday evening's introduction of "Tosca" to the summer's repertoire. She obviously labored under handicaps she ought not to have been asked to meet, yet it must be admitted that vocally her performance bore no trace of illness; such an achievement is purchased only with an infallible vocal method. Miss Reihberg's tone was fresh, as accurate and as easy as it has ever been. Her conception of the Puccini title rôle emphasizes youthfulness and even innocence on the part of the erstwhile haughty Roman singer. While her im-

personation was not as well rounded as some others in her catalog, it was convincing, and in it none of the effectiveness of the big moments was lost.

Edward Johnson brought the part of *Cavaradossi* to pronounced dramatic eminence, filling it with the suggestion of real identity, and polishing an admirably considered portrait with all the aristocratic ease characteristic of his work in general. Vocally he was superb in declamation and starred the performance with a succession of ringing top notes. If this was not his first local performance in the rôle, it was one of the very few he has ever given here, and he was recognized as setting a new standard for subsequent impersonators of Tosca's ill-fated lover.

Mr. Danise's *Scarpia* is one of his most detailed characterizations, and carried on Thursday evening its full weight of theatrical power, though this fine baritone has not in all respects subordinated the finesse either of his singing or of his acting to the point of giving his work in "Tosca" the semblance of spontaneity. Vittorio Trevisan, who has made of the *Sacristan* an unforgettable masterpiece of portraiture, was one of the most enjoyable artists involved in a brilliant performance well conducted by Mr. Papi. Francesco Curci made a striking *Spolella*, and Louis D'Angelo and Carlo Coscia were useful in other parts.

Alice Gentle, who had sat in the front row during the performance of "Tosca," ready to hasten back-stage in case she was called upon to continue Miss Reihberg's performance, appeared last night in the season's third hearing of "Samson and Delilah." Saint-Saëns' opera is the only work which has had more than two performances so far this season. With Mr. Martinelli as her *vis-à-vis*, the work had an exciting exposition. Miss Gentle is at her best as *Delilah*, and sang with a volume and beauty of tone which do full justice to one of the finest of all mezzo-soprano rôles. Her miming has towering impressiveness. Mr. Martinelli sang sonorously, and his singing roused the tumultuous applause of a crowded audience.

Mr. Danise was the *High Priest* and Desiré Defrère replaced Paolo Ananias as *Abimelech*. Mr. Rothier was impressive as the old Hebrew, and Mr. Hasselmans led an excellent performance in which dancers from the Bolm studio executed the pleasing ballets Ruth Page has devised.

A three-part pageant, "Our Chicago," was given at the children's matinee Thursday, under the general direction of Bertha Iles, who was also responsible for the effective book used. The work was presented by the Children's Civic Theater of Chicago, with the cooperation of various civic organizations, and the assistance of the Great Lakes Band, soldiers from Camp Roosevelt and sailors from the Great Lakes Naval Station.

EUGENE STINSON.

Boston Activities

July 31.

Frank Sheridan, the New York pianist, was heard before the large summer colony at Scituate, Mass., when he gave a program in the Scituate Yacht Club House, Monday evening, July 26. He played the Rondo, Op. 51, No. 1 and Sonata "Appassionata," by Beethoven; a Chopin group, a Brahms group, and "Jeux d'Eau" by Ravel, "Feuilles Mortes," and "Danse" by Debussy; Two Preludes, Op. 32, by Rachmaninoff, and Liszt's Second Polonaise.

The Priscillas and George Sawyer Dunham presented Richard Crooks, tenor; James Jackson Warren, baritone, and Mrs. Dudley Fitts, accompanist, at "A House on the Sand," the summer residence of Edgar Davis, patron of the arts, at Buzzards Bay, Mass., Sunday, July 25. Mr. Crooks' selections were: "Where'er You Walk," Handel; "Du bist die Ruh," Schubert; "Moonlight," Elgar; "Blue Are Her Eyes," Watts; "The Green Hills of Ireland," Del Riego; "Drink to Me Only with Thine Eyes," "By the Waters of Minnetonka," Lieurance; "Love Is Mine," Gartner. Mr. Warren sang: "My Native Land," Hugo Kaun; "Bitte," Franz; "Charity," Hageman; "Bid Me to Live," Hatton; "Sea Fever," John Ireland; "Cargoes," Tom Dobson; "Trade Winds," Frederick Keel; "Captain Stratton's Fancy," Deems Taylor. Mr. Warren and Mr. Crooks sang two numbers together; namely, Aria from the "Pearl Fishers," and "Excelsior," Balfe.

Raquel Meller has been booked for an appearance in Symphony Hall in November.

Henry Jackson Warren, baritone and teacher, is a member of the Cornish Colony of artists, Plainfield, N. H., just across the Connecticut River from Windsor, Vt. Mr. Warren has a summer class in Windsor, where he is also working on his next season's repertoire. He closed his Boston teaching season July 1, and his class gave a radio recital from WNAC in which the following pupils took part: Edith Doole, Mary Evans Nevery, Mary French, sopranos; Mary Pallotto, Vivian Cowan MacPherson, contraltos; Ramond Thomas, Walter Christiansen, baritones.

Wendell H. Luce, concert manager, is in Bar Harbor, Me., for his annual vacation. W. J. P.

CHICAGO—Else Harthan Arendt, soprano, and Leo Podolsky, pianist, were heard in joint recital in the Fine Arts Recital Hall July 27. Both artists are members of the Sherwood Music School.

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Activities Among Artists in America



Albert Spalding gave a Paris recital at the Salle Gaveau on June 21.

Ethyl Hayden will give a song recital at the Peabody Institute, Baltimore, Md., on the afternoon of Nov. 5.

Allen McQuhae appeared last week during the Atwater Kent Hour from Station WEA. Joan Ruth, soprano, was the guest artist with him.

Jeannette Vreeland, soprano, has been engaged for a recital in St. Joseph, Mo., on Jan. 17, next, under the auspices of that city's Fortnightly Musical Club.

At a special performance of the Verdi Requiem, to be given in Philadelphia, on Aug. 6 in connection with the Sesquicentennial celebration, Fred Patton will sing the baritone solo parts.

Ernest Davis, tenor, reappeared on July 15 at the Seattle Stadium. Mr. Davis returned recently to Cincinnati to resume his appearances with the local Zoo Opera Company.

Beryl Rubinstein, pianist, will give a joint recital with Victor de Gomez on Aug. 9 in Santa Barbara, Cal., and on Aug. 15 will appear as soloist under Nikolai Sokoloff with the San Francisco Orchestra in San Mateo, Cal.

J. Rosamond Johnson and Taylor Gordon have been engaged to give a recital of spirituals in Orchestra Hall, Detroit, on the evening of Oct. 4. Mr. Johnson's second book of American Negro Spirituals will be published in September next.

Tudor Davies, Welsh tenor who will sing here next winter under the management of Richard Copley, will be one of the outstanding features of the Welsh National Eisteddfod, to be held at Swansea, Wales, early in August.

Charles Hackett who appeared in "Manon" at the Opera Comique in Paris on July 5, had sung four performances at Covent Garden the previous week and made a number of records for Columbia at their English studio.

The London String Quartet, now touring South America, playing between eighty and ninety concerts there, will return to this country the latter part of December, their first concert being Jan. 4, in Hartford, Conn.

Louise Homer will sing three concerts during August, in Cedar Falls on the 9th, Winona Lake, Ind., on the 11th, and Lakeside, Ohio, on the 13th. Her opera season in California begins on Sept. 27 in San Francisco.

Cecilia Hansen and her husband are summering in Paris, following several successful concerts in Vienna. Miss Hansen will again be heard in America this season. She has been re-engaged for the Plymouth Church, Seattle, concert series.

Among the summer engagements Frederic Baer will fulfill is a concert in Washington, Conn., on Aug. 28. In the early part of next season the baritone will be soloist in a concert in Elizabeth, N. J., to be given by the Elizabeth Oratorio Society.

Augusta Lenska, contralto of the Chicago Civic Opera Company, will be under the exclusive management of Daniel Mayer, Inc., for next season. A tour is being booked for her and among engagements already signed are appearances in Muncie, Ind., Cedar Rapids, Iowa, and Oswego, N. Y.

Mabel Garrison, soprano, will go from her summer home at Valois, N. Y., to Seattle, Wash., to sing in a concert there on Aug. 12. Miss Garrison has been especially engaged as the feature attraction of the Merchants' and Buyers' Association Convention, which will be held in the coast city from Aug. 9 to 14. Miss Garrison and her husband, George

Siemmon, who is her accompanist, will spend a few days at Lake Louise and Banff before returning East.

Joan Ruth shared the microphone with Allen McQuhae during the Atwater Kent Sunday night broadcast from Station WEA. on July 25, and on Aug. the 8 Nicolai Berejowsky, violinist will be the guest artist. Miss Ruth has returned to Cincinnati for three more weeks of opera.

Gil Valeriano, Spanish tenor, who made his debut last spring in Aeolian Hall, will transfer his New York activities next season to the larger confines of Carnegie Hall. He will give his first recital of the season there on Nov. 9, devoting a large part of his program to Spanish songs rarely or never heard in this country.

Mischa Levitzki, pianist, will renew artistic acquaintance with Henri Verbrugghen, when he reappears as soloist with the Minneapolis Symphony in Minneapolis and St. Paul on Nov. 12 and 13. He will play the Saint Saëns G Minor Concerto, the same work which he played under Mr. Verbrugghen five years ago in Sydney, Australia.

Six concerts within four days will be the record of Guy Maier and Lee Patton during the week of November 16th next. They will appear on the afternoon and evening in Johnstown, Pa., on Nov. 16, in the afternoon and evening in West Hartford, Conn., on the 17th; and will give evening concerts in Kingston, N. Y. and Oswego, N. Y., on Nov. 18 and 19 respectively.

Giannini Sails For European Tour

Dusolina Giannini, soprano, sailed recently on the Hamburg, accompanied by her mother and her manager, Daniel Mayer, for a European tour. She will give her first recital on Sept. 6 in Breslau, Germany, and from the 8th to the 22nd of the month she will sing at the Berlin Opera, the rôles of *Aida*, *Santuzza*, *Butterfly* and *La Juive*. Immediately thereafter she will give two recitals in Berlin, will return for another week of opera in the same city, sing recitals in Königsberg, Frankfurt am Main, Hamburg, Stettin, Düsseldorf, Köln and Mannheim and will close her tour of Germany with an operatic season in the new opera house in Hamburg. She will then proceed to London for a recital and, if time will permit, may sing in the Paris Opera. She will return to America in December to begin her American tour with a pair of concerts as soloist with the New York Symphony.

Gertrude Noll Plays at American Institute

A program of piano music was given at the American Institute of Applied Music by Gertrude Noll on July 21. The list included a Poldini group, "Jardins sous la pluie" by Debussy, "Das Abends" by Schumann, and works of MacDowell, d'Indy, Liszt, Reger, Whithorne and Dohnanyi.

Languages Are Factor in Artistic Growth of George Perkins Raymond



Photo by Apeda

George Perkins Raymond

George Perkins Raymond, American tenor, attributes no little of his success to an ability to speak fluently in several languages.

"The study of languages," he says, "is not a substitute for pure vocal study, but it is important technically and interpretatively. I consider German an aid rather than an obstacle to the study of international vocal repertoire. It is a difficult mountain to climb but offers great new powers in singing. Moreover, the darker German vowel sounds are valuable in correcting the tendency in Italian toward a flat, white tone, or nasal singing. One can not be a sympathetic interpreter if he does not understand what he is singing."

Along this same line of argument, Mr. Raymond regards travel as an essential part of a singer's training for, says he, in no other way, can one get to know and to understand the racial differences so vividly manifest in the various schools of composition.

"Understanding of people comes from mixing with them," he declares. "Getting their innermost thoughts aids in securing that understanding and one does that best by learning the medium of their thought."

That Mr. Raymond practises what he preaches is evident in his yearly schedule. Every summer sees him crossing the ocean to visit among the people of those countries which have given birth to the songs he sings or desires to sing. He often motors far into the rural districts in order to catch some of that local spirit subtly hidden in their folk-songs. He has been fortunate, too, in finding many odd and hitherto unknown bits.

Following his return from Europe

early in October, Mr. Raymond will open his third season on the Pacific Coast and work eastward with recitals in Chicago, Philadelphia, Boston and other centers and numerous engagements in principal cities including Washington, Baltimore, Brooklyn, St. Louis, Cincinnati, Buffalo, Syracuse, Detroit, Milwaukee, St. Paul, Minneapolis and others.

ALTON JONES RECITAL

Pianist Gives Enjoyable Program in Studio of Edwin Hughes

The fifth of the Summer Master Class recitals in the studio of Edwin Hughes was given by Alton Jones on July 28. His program comprised some of the finest works in piano literature; three numbers of Brahms; the great Fantasia in C of Schumann; Chopin's Étude in C Minor, Op. 25; "Evening in Seville" and three of the "Pickwick Papers" pieces of Walter Niemann and the Rhapsodie in C of Dohnanyi—a list calculated to conjure the connoisseur. There was much depth of feeling in his playing of the Intermezzo, Op. 117, No. 3 of Brahms; profound musicianship and searching introspection in his reading of the Schumann work, power and brilliancy in his playing of the Dohnanyi Rhapsodie, and variety of expression in the Niemann numbers—all clever compositions.

Mr. Jones takes his art seriously and avoids all mannerisms and tricks in his playing. His ample technique is never prostituted to cheap display; his touch is always musical and finely shaded, never hard or forced, and his emotional disclosures are free from exaggeration. In fact, Mr. Jones is an artist who already ranks high among American pianists. Mr. Hughes may well be proud of him. The studio was crowded with a raptly attentive audience.

G. F. B.

French 'Cellist To Play Under Stokowski

Maurice Marechal, French 'cellist, will make a two months tour in this country next winter under the management of Richard Copley. He will arrive about the middle of October and remain until early December. M. Marechal will debut with the Philadelphia Orchestra in Philadelphia, Oct. 29-30 and play for the first time in New York, again with the Philadelphia Orchestra on the evening of Nov. 2. M. Marechal plays about sixty concerts each winter in the Continental cities. He has appeared with every orchestral society in England, France, Germany, and other countries.

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Stokowski to Conduct Foreign Appearances of Philadelphia Orchestra

(Portrait on front page)

Arrangements are virtually complete for a projected tour of Europe by the Philadelphia Orchestra under Leopold Stokowski, its conductor since 1912.

Official invitations for the Orchestra have been received from leading musical societies of Europe, including the Société de l'Expansion Française of Paris, the Society of the Friends of Music in Vienna, the Società Concerti Sinfonici of Milan, the Concertgebouw of Amsterdam and the Philharmonie of Berlin. A series of eighteen concerts are called for, beginning in Paris on May 5 and ending in London on June 2, all to be given as purely orchestral programs, without soloists.

Mr. Stokowski was born in London of Polish parents in 1882, studied piano and violin as a child, and attended Oxford University. He studied composition under Parry and Stanford, and later studied orchestration at the Paris Conservatoire. He made his first appearance in public as an organist, coming to New York to take up a post at St. Bartholomew's Church in 1905. Mr. Stokowski was appointed conductor of the Cincinnati Symphony in 1909 and held that post for three years, at the end of which time he took up his now familiar place at the head of the Philadelphians.

The University of Pennsylvania conferred the degree of doctor of music upon Mr. Stokowski in 1916. He has received the Edward Bok prize, awarded annually to the citizen of Philadelphia who performs the most notable service.

Regina Kahl Under Auspices of New York University

Regina Kahl, soprano, was announced to appear in recital on Thursday afternoon, July 29, under the auspices of the New York University Summer School. With Charles Haubel, accompanist, she was scheduled for an interesting program of old Italian songs, Russian, German and modern American songs, in Room 703 of the University Building at Washington Square. The last group, comprising "After a Rain" by Bernard Wagenaar, "The Daffodils" by Huss, "Les heures claires" and "Les heures appressées" (dedicated to Miss Kahl) by Emilio Roxas, was of especial interest. Caldara, Vivaldi, Alessandro Scarlatti, Gretchaninoff, Franz, Wolf and Strauss were the other composers.

Boguslawski Gives Fine Piano Recital

CHICAGO, July 31.—Moissaye Boguslawski gave a remarkably fine afternoon of piano playing in the Central Theater on July 20. Mr. Boguslawski was in his best form, and played with an understanding and a technical skill that were exceptional. His program included Schumann's "Kinderszenen," a Chopin group, six of the Paganini-Liszt Caprices and other works calculated to test the qualifications of an ideal pianist.

"La Bohème" Excerpts Heard at Rivoli

Dan Quinlan's "Minstrel Memories," staged by Roehm & Richards, is the Rivoli Theater's stage feature this week. Nathaniel Finston's musical program includes an orchestra overture, excerpts from "La Bohème" conducted by Irvin Talbot; Henry Murtagh, playing "Sing Sing Is No Place for Singing Lessons" at the organ, and an extra musical specialty.

Gilbert Ross Scores in Cedar Falls

CEDAR FALLS, IOWA, July 31.—When Gilbert Ross gave his first recital before the State Teachers College, he made such a fine impression that he was immediately

re-engaged for a second appearance, although it is contrary to the custom of the college to rebook any artist. Within two hours after the ticket sale commenced for his second recital, on June 30, not a ticket was to be had, and despite the intense heat on the evening of the concert every seat was filled in the auditorium. Mr. Ross was forced to respond to the enthusiasm by playing many encores.

Mme. Genovese Gives Closing Musicales

RUTHERFORD, N. J., July 31.—The closing musicale in Nana Genovese's series was given, a brilliant event, at her home on July 11. The guests were many and distinguished and included Fortune Gallo, Andres De Seguro, Rose Ricciardi, Aida St. John, Clarence Del Gado, Gladys Yeates, Anita Salvatori, Amelia Sanadres, Iseo Ilari and others. All of these and Mme. Genovese contributed numbers to an entertaining program. Mr. De Seguro introduced Mme. Genovese with a few remarks anent her appearances with his company in Havana.

Adler and Jacobsen Give Summer Concert

The first concert in the second season of Clarence Adler's Midsummer Musicales was given at Ka-ren-ni-o-ke, Mr. Adler's summer camp on July 11, when Mr. Adler and Sascha Jacobsen, violinist, were the appearing artists. The program began with the Violin Sonata of César Franck, included violin and piano soli by Borodine, Schubert, Paganini and Chopin, and concluded with the Grieg Sonata for Piano and Violin in F.

Zuro Leaves for Hollywood Engagement

Josiah Zuro, impresario, founder and conductor of the Sunday Symphonic Society and producer of New York's Free Open Air Opera Series last summer, left this week for Los Angeles, where he will appear as guest conductor for a period of eight weeks in Sid Grauman's Egyptian Theater, Hollywood. Mr. Zuro will return about the first of October to prepare for the fourth season of his symphony organization.

Clara Rabinovitch to be "Sesqui" Soloist

At the Sesquicentennial orchestral concert of Aug. 11, Clara Rabinovitch will be soloist, playing the Chopin F Minor Concerto with the Philadelphia Orchestra, Walter Henry Rothwell conducting. This summer, the first in several years that she has spent in this country, Miss Rabinovitch is vacationing on the Massachusetts coast and preparing for winter's concerts, including her annual New York recital.

Long Beach Churches Install Broadcasting Apparatus

LONG BEACH, CAL., July 31.—Several Long Beach churches have installed radio broadcasting instruments. The First Christian Church, where L. D. Frey is musical director, and St. Anthony's Catholic Church, of which Joseph Ballantyne, is musical director, have large choirs and give special programs of oratorio excerpts, operatic selections, Negro spirituals and miscellaneous numbers. In the First Baptist Church where Rolla Alford, is the musical director, the works of one composer are used for an entire service. F. Farrington Harper was represented on the first program.

Frank Earl Marsh Is Appointed Dean of Baker College

Frank Earl Marsh, Jr., former director of Alabama College School of Music, has been appointed Dean of the College of Music, Baker University, Baldwin City, Kan., and will assume his new duties in the fall. Mr. Marsh is a graduate of the New England Conser-

vatory in the class of 1916. His post-graduate studies since have been under Alberto Jonás, Arthur Newstead and Dr. Frank Sill Rogers. At present Mr. Marsh is taking a six weeks intensive course at Syracuse University, in piano under Dr. Adolf Frey, organ with Prof. Harry Leonard Vibbard, and composition with Dr. Berwald.

Schnitzer Is Guest in San Francisco

SAN FRANCISCO, July 31.—Germaine Schnitzer, with her husband and young son, is spending the summer in this city, where Mme. Schnitzer is teaching under the management of Alice Seckels, and giving a series of piano concerts at the University of California.

M. M. F.

Gunster Wins Natchitoches Hearers

NATCHITOCHE, LA., July 31.—Fredrick Gunster, tenor, appeared in recital at the State Normal College on the evening of July 12 and captivated a large audience by his beautiful singing of a musicianly prepared program. This was Mr. Gunster's second appearance here and he was warmly welcomed by many who enjoyed him last summer. There were numerous "requests" and the tenor

Smallens Leads Slav Works Before Philadelphia Throng

[Continued from page 1]

Smallens, guest conductor, gave a concert in the Auditorium of the Sesquicentennial exposition on Friday evening, July 30. The program was as follows:

Overture, "Euryanthe".....Weber
Symphony No. 3.....Brahms
Siegfried's Rhine Journey, from
"Götterdämmerung".....Wagner
"Death and Transfiguration".....Strauss

For the final concert of his engagement with the Philadelphia Orchestra, Mr. Smallens devised an attractive assortment of well-tested works of the highest musical authenticity. His reading of the Brahms Symphony revealed the profound subjective qualities of this masterwork and admirably displayed the resources of the orchestra in this field. Brilliance and the sense of color characterized excellent presentations of the balance of the program.

H. T. CRAVEN.

delighted with a generous number of clever encore songs. His able accompanist, John Fox, was successful in a group of piano solos.

PASSED AWAY

Dr. Charles Wood

LONDON, July 25.—Dr. Charles Wood, composer and noted teacher, died here recently at the age of sixty. Dr. Wood was born at Armagh on June 15, 1866, where his father was a lay vicar. He was educated at the Cathedral School, and subsequently resided for five terms at Selwyn College, Cambridge. From 1880-1881 he studied with T. O. Marks and, upon winning the Morley Scholarship for composition in 1883, entered the Royal College of Music. Here he studied piano with Franklin Taylor, counterpoint with Bridge and composition with Stanford. In 1888 he became teacher of harmony there. He was for a number of years conductor of Cambridge University Musical Society; organist-scholar of Gonville and Caius College and bandmaster of the University Volunteers. He was in June, 1924, elected to the Chair of Music in Cambridge University, in succession to the late Sir Charles Stanford.

Among Dr. Wood's works are incidental music to "Ion" and "Iphigenia"; choral works, including a "Dirge for Two Veterans," given at Leeds Festival; organ and string works; songs, part-songs, and settings of Irish folk-music. He leaves a son and three daughters. The funeral service was held in Caius College Chapel and the burial was in St. Giles's Cemetery, Huntingdon-road, Cambridge.

Irenée Bergé

JERSEY CITY, N. J., Aug. 2.—Irenée Bergé, composer, conductor and pianist, died in the City Hospital here on July 30. Mr. Bergé was born in Paris in 1867, and graduated from the Conservatoire in that city, where he was a pupil of Massenet. He was later assistant conductor at Covent Garden. In 1900, he came to this country at the invitation of Jeanette Thurber as a member of the faculty of the American Conservatory in New York. He was later prominent in the field of motion-picture music. His compositions include the operas, "Corisca," and "Nicolette," numerous masses,

cantatas, anthems, and chamber music and orchestral pieces of various sorts. In 1923, Mr. Bergé won the National Federation of Music Clubs' prize of \$500 for his song, "Spring in Sicily." He also won a prize for the State Song of Texas, "Blue Bonnet."

Lloyd Rand

Lloyd Rand, tenor, died July 26 in the Columbus Hospital, New York. Mr. Rand was born in this city about fifty-five years ago and received his musical education here, as well as England and Italy. He is said to have been associated at one time with the Metropolitan Opera Company and to have sung in "Robin Hood" with the Bostonians. He has also written several songs. For eight years he was soloist with the Paulist Choir, also assisting the Rev. Father Finn in an executive capacity. Funeral services were held at the Paulist Church in New York.

Mrs. Emma Beyer Lewis

DETROIT, July 31.—Mrs. Emma Beyer Lewis, for twenty-two years contralto in the choir of the First Presbyterian Church, died Saturday morning, June 24, at her residence, 44 Farrand Park. Mrs. Lewis was born in Detroit in 1880, and was for many years a member of the Harold Jarvis Concert Company. She was prominently identified with the Tuesday Musicales and other similar organizations. Mrs. Lewis is survived by her husband, Jacob Farrand Lewis, and three children.

M. M. F.

Sue K. Hollingsworth

WASHINGTON, Aug. 4.—Sue K. Hollingsworth, for many years a teacher in the District of Columbia public schools, died here on July 31. Mrs. Hollingsworth was long identified with Washington musical circles and had been soloist in several of the leading church choirs of the city, including that of the Universalist Church of Our Father. She was also a member of a number of musical organizations.

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HOW SOME ARTIST-NOTABLES WHILE AWAY SUMMER HOURS

Upper Row, Left to Right, Marion Talley, Metropolitan Opera Soprano, Has a Golf Lesson from an Asheville "Fan"; Lazar S. Samoiloff, with His Wife and Daughter, Is Shown with Alice Seckles, Manager of the California Master School, in the Far West; Robert Imandt, Violinist, Visits an Old Texan Mission; and Virginia Colombati, Voice Teacher, Summers at an Italian Water Resort. Middle Row, Left to Right, William Arms Fisher, Music Editor of the Oliver Ditson Company, Enjoys a New Hampshire Picnic; Queena Mario, Metropolitan Opera Soprano, Feeds a Tin Can to a Pet in Illinois; Dai Buell, Pianist with Dorothy George, Soprano, and Eulalia Snyder Buttelman, Pianist Holds a Frolic with an Unsuspecting Scarecrow. Lower Row, Left to Right, Mrs. William Arms Fisher and Esther Dean Rasmussen, Pianist, at Scituate; Mrs. Buttelman, with Her Mother, Miss George and Arthur Wilson in New Hampshire; Maria Jeritza Inspects Her Family of Dachshunds at Her Austrian Summer Home, and Walter Damrosch Builds a Fountain at Bar Harbor



WHEN the cat's away, the mice will play," as Shakespeare didn't express it. Anyhow, the mice could learn a few things about frolicsome frolics if they would observe the thoroughness with which vacationing musicians enjoy the relaxation of the summer months. Mountain, seaside, woodland, ancient ruin, retreat of private estate—so the fancy scatters the country's music-makers all over the globe for just a few months of light-heartedness. But even so, work follows them.

Marion Talley has the thrill of making her second debut within a year, this time with the golf club. The "pro" at Grove Park Inn, Asheville, N. C., is shown above giving the youthful singer her first lesson on the links. Information is lacking as to how many new hazards were found on the course the next day.

As a short breath between classes at his twelve weeks' master course at San Francisco, Lazar S. Samoiloff, New York vocal teacher, found time for a recent jaunt with Mrs. Samoiloff, Miss Samoiloff and Alice Seckles, manager of the course, which is under the auspices of the Master School of Musical Arts of California. They are seen waiting for a train at a station in the vicinity of San Francisco. Originally planned for six weeks, the session was extended to twelve. In August Mr. Samoiloff will teach for twenty days at Portland, Ore.,

by request of some members of the Oregon Music Teachers' Association.

While holding master classes in San Antonio, Tex., Robert Imandt, French violinist, made a journey to San Jose de Aguayo, near the Mexican border, and inspected the old Franciscan mission there. The details of its most interesting gateway, which M. Imandt admired, can be fairly well appreciated in the above illustration. M. Imandt's classes lasted a month in San Francisco. He is now teaching at Lake Placid, N. Y.

Virginia Colombati, teacher of Josephine Lucchese, is spending the summer in Italy. At San Benedetto del Tronto she has been enjoying the water and the sports that go with it, and while there was photographed standing in a sailboat. Among other places, she stayed a while in Milan, visiting friends.

Jack Horner's Role

"He put in his thumb and—." Well, the cake was so good that William Arms Fisher, music editor for Oliver Ditson Company, used Jack Horner's technic and was not terrified by quantities when his party stopped for a wayside lunch while on a motor trip to the music colony at Peterboro, N. H.

Queena Mario, Metropolitan soprano, has found that the quickest way to a goat's heart consists in proffering morsels of food. She is summering at Highland Park, Ill.

On vacation in New England, Dai Buell, pianist; Dorothy George, soprano, and Eulalia Snyder Buttelman, pianist, seem to have made friends of an honest-to-goodness scarecrow, and are having a friendly fight over him.

Mrs. William Arms Fisher, president of the Civic Music Association of Boston,

and Esther Dean Rasmussen, pianist of Kalamazoo, Mich., are seen at Third Cliff, Scituate, Mass.

Eulalia Snyder Buttelman, Mrs. W. C. Snyder, mother of Mrs. Buttelman, and Dorothy George and Arthur Wilson, Boston voice teacher, lined up for the camera while on a motor tour through New Hampshire.

"Lizel Von Hoferheim" recently increased the entourage of Maria Jeritza by five. This pedigreed Dachshund seemingly knew exactly what would best please her mistress, as the recorded smile

would suggest. The diva is at her country home, just outside Vienna.

Have you heard of the "Fountains of Bar Harbor"? Perhaps not, for Walter Damrosch is just building them—rather, it—at his summer home up in Maine. The bâton is a hoe, or a cement mixer, or something. With this practical experience to his credit, Mr. Damrosch can now give the only authoritative interpretation of the "Fountains of Rome," for he is the only conductor on record who has worked on fountains from the bottom up. S. M.

Conductors and Soloists Are Named for Concertgebouw

AMSTERDAM, July 22.—The subscription concerts for next season by the Concertgebouw Orchestra will again be led by Willem Mengelberg and Pierre Monteux, the latter leading the first half of the season and Mr. Mengelberg resuming the bâton after his New York visit in January. The hundredth anniversary of Beethoven's death will be marked by a performance of the Ninth Symphony and other of his works. Mahler's "Lied von der Erde" and Berlioz' "Damnation of Faust" will be given in collaboration with the Toonkunst Chorus. Soloists include Harold Bauer, Cecilia Hansen, Myra Hess, Vladimir Horowitz, Bronislaw Huberman, José Iturbi, Maria Ivogün, Vera Janacopulos, Georg Kulenkampff, Frederic Lamond, Erna Rubinstein and Louis Zimmermann. Negotiations are still pending with Ignace Paderewski and Fritz Kreisler. There will also be a series of

thirteen Saturday evening concerts in the small concert hall of the Concertgebouw. These will be given by the Poulet and the Pro-Arte Quartets, the Bohemian Quartet and Vera Janacopulos.

"Gypsy Baron" to Make Début in Films

JOHANN STRAUSS' operetta, "The Gypsy Baron," will be used as a basis for a moving picture to be made in Europe this year. Friedrich Zelnik, a German producer, has secured the rights to the work and will soon begin the preparations for filming it. This is the latest of a series of works based on operettas, several of which have been imported to America, such as the "Waltz Dream."